

The Musical World.

(REGISTERED AT THE GENERAL POST OFFICE AS A NEWSPAPER.)

"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—*Goethe*.

SUBSCRIPTION, FREE BY POST, 20s. PER ANNUM,

Payable in advance by Cash or Post-Office Order to DUNCAN DAVISON & CO., 244, Regent Street, London, W.

VOL. 51—No. 42.

SATURDAY, OCTOBER 18, 1873.

PRICE { 4d. Unstamped.
5d. Stamped.

CRYSTAL PALACE.—This Day (SATURDAY) October 18th. THIRD SATURDAY CONCERT AND AFTERNOON PROMENADE of the Eighteenth Series. Commence at Three. Symphony in G (No. 6) (Mozart); Concertino de Bravura for violin and orchestra (composed in 1856) (Mr. Holmes); Hymn for Contralto solo and Chorus (Op. 96), first time (Mendelssohn); "The Song of Miriam" (Schubert). Madame Lemmens-Sherrington, Madame Patey, and the Crystal Palace Choir. Solo violin, Mr. Henry Holmes. Full Orchestra. Conductor—MR. MAENS. Transferable serial stalls for the series of concerts, Two Guinea; reserved stalls for this concert, Half-a-Crown. Admission, Half-a-Crown, or by Guinea Season Ticket.

MADAME LEMMENS-SHERRINGTON and Madame PATEY, in the SATURDAY CONCERT, CRYSTAL PALACE, THIS DAY.

MRS. JOHN MACFARREN'S CONCERT at Bow, on MONDAY, October 27th, at Eight o'clock. Vocalists—Madame Florence Lancelotti, Madame Poole, and Mr. J. L. Wadmore. Pianoforte, Mrs. John Macfarren; Violin, Herr Adolf Politzer; and Violoncello, Mr. Walter Polt. Part I.—Andante and Allegro, piano, violin, and violoncello (Mozart); Cavatina, "In questa semenza" (Donizetti); Song, "To Anthea" (Hutton); Variations, piano and violoncello (Mendelssohn); Grand Aria, "Una voce" (Rossini); Recitative, "I rage, I melt, I burn," and Air, "O ruddier than the cherry" (Handel); Rondo, piano, "Moto continuo" (Weber); Vocal Duet, "Sweet Summer morn" (Macfarren). Part II.—Allegro and Presto, piano, violin, and violoncello (Beethoven); Lullaby, "Sleep, Baby darling" (Mrs. A. Phillips); Song, "Bride bells" (Roedel); Grand Duo, piano and violin (Osborne and De Beriot); Ballad, "The British Tar" (Hutton); Song, "The Maiden's resolve" (Lucy Ward); Caprice de Concert, piano, "The Pearl of Erin" (E. M. Macfarren); Vocal Trio, "The Troubadour" (G. A. Macfarren). For vacant dates, address, 15, Albert Street, Gloucester Gate, N.W.

BRIGHTON.—MR. KUHE'S SECOND PIANO-FORTE RECITAL, next WEDNESDAY Morning, October 22, at the DOME. Mr. Kuhe will play Mozart's Sonata in D major, Beethoven's 15 Variations and Fugue on Tema from Symphony Eroica, Chopin's Scherzo in B flat minor, Corelli's Oiga, Schumann's Arabesque, Mendelssohn's Capriccio in B minor, and Liszt's Transcription on Spinnell, from Wagner's Fliegende Holländer. Vocalist, Herr Relehardt. Particulars at R. Potts & Co.'s.

MISS EMILY TATE, the Renowned Young Pianist, will give TWO RECITALS in the PAVILION, at Brighton, on the 30th of October, under the patronage of the present and the ex-Mayor of Brighton. Miss EMILY TATE will play Grand Concertos by Weber and Hummel, and an Andante and Allegro by Mendelssohn. M. Gounod's Meditation on a Prelude by Bach, Beethoven's Rondo in G, Thalberg's "Home, Sweet Home," &c. MISS EMILY TATE will play at M. RIVIERE'S Concerts, at the Royal Italian Operahouse, in November.

"ALICE, WHERE ART THOU?"

MR. ALFRED REYNOLDS will sing Ascher's popular Romance, "ALICE, WHERE ART THOU?" at the St. John's Wood Society of Musicians' Concert, in November next.

"THE SAILOR BOY'S FAREWELL."

MISS MARION SEVERN will sing Blumenthal's popular Song, at Dalton-in-Furness, 20th October; Ulverstone, 21st; Bradford, 24th; Chester, 25th; Penrith, 27th; Maryport, 28th; Glasgow, 29th; Falkirk, 31st; Durham, November 3rd; Brigg, 4th; Gainsborough, 5th; Kettering, 7th; Northampton, 8th.—E. C. BOOSER, 2, Little Argyll Street, Regent Street, W.

"THE SONG OF MAY."

MISS EDITH SHIELD will sing Vincent Wallace's admired "SONG OF MAY," at the St. John's Wood Society of Musicians' Concert, in November next.

NEW SONGS by the most Popular Composers.

Just Published.
SIR JULIUS BENEDICT'S "The Sailor's Bride." 4s.
VIRGINIA GABRIEL'S "A Shadow." 4s.
SCHIRA'S "He was her only Son." 4s.
ARTHUR CECIL'S "I hear thee speak of a better land." 4s.
WILHELM GANZ'S "Camelia and Rose." 4s.
In D flat for Soprano, and in A flat for Contralto.
WILHELM GANZ'S "A daisiel fair was singing." 4s.

Post-free at half-price.

London: HENRY KLEIN & CO., 6, ARGYLL STREET, REGENT STREET, W.

THEATRE ROYAL, COVENT GARDEN.—M. RIVIERE'S CONCERTS.—EVERY EVENING at Eight. The following artists will appear during the week:—

VOCALISTS.

Mlle. CARLOTTA PATTI.
Mlle. VICTORIA BUNSEN.
Miss FIORELLA.
(And for the Welsh Festival Thursday),
Miss EDITH WYNNE.
Mr. J. H. PEARSON.
Signor GUSTAVE GARCIA.
Mr. GEORGE FERREN.

Instrumentalists.

Mlle. PRATTEAU (Violoncello).
Mons. THEODORE RITTER (Pianoforte).
Mr. J. LEVY (Cornet-a-Pistons).
Conductor—M. RIVIERE.

MONDAY next, Popular and New Music.

TUESDAY, Verdi Night.

WEDNESDAY, Weber Night. Conductor—Sir Julius Benedict.

THURSDAY, Grand Welsh Festival.

FRIDAY, Operatic Night.

SATURDAY, National and Miscellaneous.

Splendid Decorations, Fountains, Plants, Exotics, Flowers, &c. Refreshments by Messrs. S. and A. Gatti. Promenade, One Shilling. Doors open at 7.30; Commence at 8. Acting Manager, Mr. JOHN RUSSELL.

Under the immediate Patronage and Sanction of the Council of the Royal Albert Hall.

ROYAL ALBERT HALL CHORAL SOCIETY.
Conductor—MR. BARNBY.

A Series of ELEVEN GRAND ORATORIO CONCERTS will be given during the ensuing season, at which the following works will be performed:—

Handel's THEODORA.	Rossini's STABAT MATER.
Bach's CHRISTMAS ORATORIO.	Mendelssohn's LORELEI.
Bach's PASSION (St. Matthew).	Macfarren's OUTWARD BOUND.
Mendelssohn's ELIJAH.	Mendelssohn's 114TH PSALM.
Haydn's CREATION.	Hiller's SONG OF VICTORY.
Handel's MESSIAH.	Gounod's GALLIA.
Handel's ISRAEL IN EGYPT.	Mendelssohn's ST. PAUL.

The Concerts will take place on the following dates:—

1873.		1874.	
Thursday,	October 30.	Thursday,	January 8.
"	November 13.	"	February 22.
"	27.	"	February 5.
Monday	December 15.	Wednesday	18.
Wednesday,	" 24.	Thursday,	March 5.
		"	19.

SUBSCRIPTION FOR THE SERIES:—

Loggia (to hold 6 persons).....	£21 0 0	Amphitheatre Stalls.....	£3 3 0
Boxes (Grand Tier).....	25 0 0	Arena Stalls.....	2 2 0
" (Upper Tier).....	10 10 0	Balcony Stalls.....	1 10 0

Subscribers' names received by Novello, Ewer & Co., 1, Berners Street (W.), and 35, Poultry (E.C.); the usual agents; and at the Royal Albert Hall.

HERR REICHARDT will sing two new Songs of his own composition, "THE HEART'S REMEMBRANCE" and "AUBADE" ("Love's Voice"), at Mr. Kuhe's Recital, Brighton, 22nd inst.—MILLS & CO., Bond Street.

MR. SANTLEY begs to announce that all business communications must be addressed direct to himself, or they will not receive attention.—5, Upper Hamilton Terrace, St. John's Wood.

ELECTRICITY VALE,

By HENRY KLEIN.

Price 4s.

"Is tuneful, danceable, and not difficult."—*The Graphic*.
"This is really a very pretty waltz, with good melodies admirably arranged for the pianoforte."—*The Era*.
"Whether used for dance purposes, or played for its own sake, it cannot fail to please."—*Musical World*.
"The music is pretty, and variety of effect produced by broken rhythm."—*The Court Circular*.

Post free, 24 stamps.

London: HENRY KLEIN & CO., 6, ARGYLL STREET, REGENT STREET, W.

HERR REICHARDT'S much admired Song, "I LOVE, AND I AM LOVED" (*J'aime, Je suis aimé!*) will be sung by Miss Josephine Sherrington during her present tour in the provinces.

MISS PURDY is in Town for the Winter Season. Address, 35, Victoria Road, Kensington, W.

MADAME HELENA WALKER begs to announce that all Communications respecting Engagements for Oratorios, Concerts, &c., must be addressed to her residence, 6, West Bank Road, Edge Lane, Liverpool.

MISS ELIZA HEYWOOD (Contralto). For Concerts, Oratorios, &c. Address—1, Blenheim Terrace, Stretford Road, Old Trafford, Manchester.

MR. HANDEL GEAR, Professor of Singing, begs to announce his return to town for the Season. 66, Seymour Street, Portman Square, W.

HERR SCHUBERTH begs to announce that Young rising Artists, desirous of appearing in the forthcoming concerts of the Schubert Society, Mozart and Beethoven Society, &c., ought to write at once to Herr Schubert, care of Messrs. DUNCAN DAVISON & Co., 244, Regent Street, and send particulars as to their abilities.

REMOVAL.

MR. VERNON RIGBY begs to announce his Change of Address to St. George's Villa, 26, Haverstock Hill, N.W.

REMOVAL.

MR. LEWIS THOMAS begs to announce his Removal from Oakley Square to No. 7, Liddington Place, Harrington Square, N.W.

MASON AND HAMLIN'S AMERICAN ORGANS.

THE first MEDAL at the VIENNA EXPOSITION, being the highest recompense for Material Superiority in Class XV. (including Musical Instruments from all countries), has been awarded the Mason and Hamlin Cabinet Organs, by the concurrence of the Special Jury, International Jury, and two Sub-Juries, including most eminent artists and experts from different countries. In comparison with these, other American Organs were not found worthy of any—even an inferior Medal.

Sole Agents—MEYLER & Co., 37, Great Marlborough Street, W.

PRINCE PONIATOWSKI.

A SEVEN OCTAVE BOUDOIR Pianoforte by ERARD, the property of the late PRINCE PONIATOWSKI.

Messrs. ROBINSON, SON, and FISHER will include in the sale at their Rooms, 21, Old Bond Street, on Thursday next, October 23, the above capital instrument. May be viewed two days prior to the sale.

A SIMPLE CATECHISM

ON THE

RUDIMENTS OF MUSIC AND PIANOFORTE PLAYING.

In the form of Question and Answer, and written in familiar language.

BY

E. ELLICE JEWELL.

Price 1s., Cloth Cover.

LAMBORN COCK, 63, NEW BOND STREET.

MADAME SAINTON-DOLBY'S VOCAL

ACADEMY.—The NEXT TERM begins on MONDAY, October 20th, and Madame Sainton-Dolby will receive Candidates for admission at her residence, 71, Gloucester Place, Hyde Park, W., on Saturday, October 19th, from Ten to One o'clock. Prospectuses can be had on application at Messrs. Chappell & Co.'s, 60, New Bond Street, and of Mr. George Dolby, 52, New Bond Street.

"THE SACRED HEART." The beautiful Processional

Hymn sung by all the Pilgrims to Paray-le-Monial. Arranged as a piece for Pianoforte or Harmonium by J. Pittman. Price 2s.; or, for one or four voices, with French and English words, 1s.—London: E. C. BOOSER, 2, Little Argyll Street, Regent Street, W.

THE TALE OF A SHAH. Sung, with immense success, by Mr. Templeton, at every performance of the Moore and Burgess Minstrels. 18 stamps.—E. C. BOOSER, 2, Little Argyll Street, Regent Street, W.

HENRIETTE'S MOST POPULAR SONGS.

"ALWAYS ALONE"	Sung by Madame Fatey	4s.
"THE KING AND I"	Sung by Mr. Santley	4s.
"THE CROSS ROADS"	Sung by Miss Edith Wynne	4s.
"SYMPATHY"	Sung by Miss Enriquez	4s.
"NOTHING"	Sung by Mr. Sims Reeves	4s.

E. C. BOOSER, 2, Little Argyll Street, Regent Street, W.

**BRIGHTON CONCERT AGENTS,
PIANOFORTE AND MUSICSELLERS,
LYON & HALL,
WARWICK MANSION.**

Performed at the Birmingham Festival, with immense success.

FRIDOLIN,

A DRAMATIC CANTATA,

COMPOSED BY

ALBERTO RANDEGGER

The Score complete, for Voice and	S.	D.
Pianoforte, paper cover	-	6 0
Ditto, ditto, bound in cloth	-	8 0
"Repose and Peace" (Sung by		
Madame Sherrington)	-	3 0
"Wildest Conflicts" (Sung by Mr.		
Santley)	-	3 0

PIANOFORTE.

Nava's Three Subjects from	
"Fridolin"	each 3 6
No. 1. Hunting Chorus.	
" 2. Chorus of Handmaidens.	
" 3. Dance and Chorus of Villagers.	

N.B.—The separate Chorus and Orchestra Parts may also be had, and other Pianoforte Arrangements are in the press.

**CHAPPELL & CO.,
50, NEW BOND STREET, LONDON.**

ACTION FOR LIBEL.

IN THE EXCHEQUER OF PLEAS.—LEEDS SUMMER ASSIZES, AUG. 13th, 1873.
Before Mr. BARON POLLOCK and a Special Jury.

KIRKMAN v. POHLMANN.

[Transcript from Messrs. MARTEN and MEREDITH'S Shorthand Notes.]

Counsel for the Plaintiff—Mr. FIELD, Q.C., and Mr. LAWRENCE (Instructed by Messrs. DOD and LONGSTAFFE, London).

Counsel for the Defendant—Mr. D. SEYMOUR, Q.C., and Mr. GIBBONS (Instructed by Messrs. NORRIS and Co., Halifax).

(Continued from page 650.)

Mr. Baron Pollock.—Is there no mode in which this matter can be settled?

Mr. Seymour.—My friend has put a construction upon this caution which I submit it really is not open to. My friend does not say or contend that there ever was any advertisement by Messrs. Kirkman in Halifax.

Mr. Field.—Not by Kirkman; but these pianos have been advertised in Halifax, and circulated in Halifax and the neighbourhood to any extent.

Mr. Baron Pollock.—That will be a question for me—that is to say, whether the words were capable of bearing that construction. Then there will be a question of fact for the Jury, whether they did apply to this particular maker. Nothing can be plainer than the words "Patent Steel Grand Pianofortes."

Mr. Seymour.—The "Caution" does not use the word "Patent."

Mr. Baron Pollock.—In your correspondence you do not produce any other advertisement of Steel Grands except this. I won't say more, but I thought that as between two rival gentlemen—I do not say rival in an invidious sense, because, of course, everybody is proud to be a rival in the market in making such interesting things as pianos—

Mr. Seymour.—We never dreamt of referring to him, we simply complained of some pianos being called Steel Grands by Mr. Hemmingway, in Halifax, which were not Steel Grands. It was as much for the protection of the Plaintiff as of the public generally.

Mr. Baron Pollock.—You do not, in your correspondence, indicate any other Steel Grands.

Mr. Field.—There was nobody else who ever had a patent for Steel Grands.

Mr. Baron Pollock.—I only mentioned it for the purpose of suggesting some mode of settlement, because, although people may advertise their own goods, they must be very cautious how they speak of others.

Mr. Seymour.—There are Steel Grands, as I will show your lordship, manufactured by Erard, and Collard & Collard, as well as by Messrs. Kirkman—both iron and steel, horizontal Grands.

Mr. Field.—Really, if we are going to fight the case we must go on in the regular way—unless you feel inclined to meet me in some way.

Mr. Seymour.—We never wrote this caution of the Plaintiff, or in any way relating to him.

Mr. Henry John Kirkman sworn: Examined by Mr. Lawrence.

Q. Do you carry on business as a pianoforte manufacturer at No. 3, Solo Square. A. Yes, I do.

Q. Under the firm of Kirkman and Son? A. Yes, under the firm of Kirkman and Son.

Q. And I believe you and your predecessors of the same name have carried on business there for 140 years? A. Yes, about that.

Q. In 1870, were letters patent granted to you for the invention of improvements in the construction of pianos? A. Yes.

Mr. Seymour.—Have you got them with you? A. Yes, here are the letters patent (*producing the same*).

Mr. Lawrence.—I will put them in if you like.

Mr. Seymour.—I have one reason for desiring that they should be put in: I merely wish to know if they are described as "Steel Grand?"

Mr. Lawrence.—Do they relate to the employment of steel in the manufacture of pianos? A. Yes.

Mr. Baron Pollock.—Is the title of your patent "Steel Grand?"

Mr. Seymour.—No, my Lord; the words "Steel Grand" are not used.

Mr. Field.—The provisional specification is this: "My invention relates to the employment of steel bracing or tension bars for resisting the pull of the strings, and supporting the wrest plank." And then it goes on to say how that may be done: "A wrest plank may be formed wholly of steel, or partially of steel and partially of wood." Your Lordship sees it speaks entirely of "steel." There is nothing about iron in the provisional specification at all. It is the introduction of steel instead of wood and iron. The provisional specification is filed 4th October, 1870, and dated the 8th April.

Mr. Lawrence.—From that time, from April, 1870, did you manufacture pianos upon that patent? A. Yes, up to the present time.

Q. Have you a trade mark? A. Yes, I have a label, "Patent Steel Grand," and that is registered at Stationers' Hall.

Q. And is that affixed to all of your pianos of that description? A. That is attached to every piano, and likewise the same words are stamped upon them, "Patent Steel Grand."

Q. On the piano? A. Yes, as well as that label.

Q. Did you make many of these pianos? A. I have made some 140 or 150 up to last April.

Q. And were they known in the trade by the name of "Patent Steel Grands?" A. Yes, I think they are universally known all over England, Ireland, and Scotland, and I think in the Colonies, as also on the Continent, as "Steel Grand Pianofortes."

Q. Of your manufacture? A. Of my manufacture.

Q. Does anybody else besides yourself manufacture Steel Grands? A. No, not to my knowledge; we have never had the patent contested.

Mr. Baron Pollock.—You mean not under that title: you do not mean that nobody else uses steel in the manufacture? A. Not under that title, nor in those special parts of the pianoforte for which the patent is taken out.

Mr. Lawrence.—Have you been in the habit of issuing advertisements of these "Steel Grands?" A. Yes, those are our circulars and advertisements (*pointing to some documents*).

Q. And did you give those to your customers? A. Yes, they are distributed in different directions to our customers in the trade.

Mr. Seymour.—You must bring home some knowledge to us. I object to that at present being read. I know nothing about that.

Mr. Baron Pollock.—That is not so perfectly clear. If a person chooses to use a word which is applicable to a particular person, it rests upon him to show that there was somebody else who had "Steel Grand Pianofortes" advertised to whom it could be applicable.

Mr. Seymour.—My lord, I accept that issue.

Mr. Baron Pollock.—But even so, you are no forwarder, because it would be equally applicable to the Plaintiff *cum aliis*.

Mr. Seymour.—I shall show that a person applied the name of "Steel Grand" to pianos sold in Halifax which were not steel.

Mr. Baron Pollock.—Your correspondence does not disclose that at all. Probably it will be convenient to adjourn now for a short time, and I think it is well worthy of consideration that some arrangement should be made in this case; here are people in the same trade, you know: I will not say a word more. In some cases, like the newspaper article cases, there is an absence of motive, but here, you know, it is a serious question rather.

Mr. Seymour.—Here it is said with reference to acts done, and with regard to persons whose names have been introduced, rightly or wrongly, into this case.

Mr. Baron Pollock.—Then why do not your clients at once withdraw?

Mr. Seymour.—I cannot explain that without reading that which is without prejudice.

[Adjourned for a short time.]

Mr. Henry John Kirkman recalled: Examined by Mr. Lawrence.

Q. I was asking you whether you issue these advertisements to your customers? A. Yes.

Mr. Seymour.—I object to that; it cannot be evidence. I have already objected to it. If you want me to rise again and object I will rise.

Mr. Baron Pollock.—It is evidence in this sense—

Mr. Seymour.—I dare say he has a trade circular; that might be evidence.

Mr. Baron Pollock.—If it comes to an application to this or that customer, it would not be evidence against your client; but, I take it, the fact that a person issues circulars generally in the course of his trade would be evidence.

Mr. Seymour.—I do not object to that, but the language of the circular must be brought home to us to be evidence against us.

Mr. Baron Pollock.—The difficulty I see in this case is this, and that is why I ventured to interrupt a short time ago: If a person in the course of the conduct of his business issues a circular which may or may not relate to particular things, he must take the risk.

Mr. Seymour.—If it were proved that that was advertised in Halifax my objection would be a different one.

Mr. Field.—If you mean this one (*pointing to the circular*) I will prove it up to the hilt.

Mr. Baron Pollock.—I assumed it from Mr. Field's opening. What I meant was this, supposing I should myself take the risk of going in to the market, and should use language there, or issue a circular there, which I might really not know anything about, and I may say I have not really read up the subject and have not considered it, still, if people come within the net that I have thrown, although I may be innocent as far as my moral intentions are concerned, it is quite clear if your client, in the language he uses, includes in his net the Plaintiff's pianos, it is a question for the Jury whether they were actually injured or not.

Mr. Seymour.—I do not understand my friend to contend that that yellow paper was advertised in Halifax.

Mr. Field.—Certainly, I shall prove it.

Mr. Baron Pollock.—What strikes me is this, I should have thought that a person who is a rival in trade would be rather anxious to disclaim, and to say, "I did not intend to attack you;" but he has not done that here, according to the correspondence.

Mr. Seymour.—I do not know whether the particular letter has been read, but there is one which appeared to me to disclaim it very strongly.

Mr. Baron Pollock.—No; it is disclaimed in a way which does not show much desire to conciliate. Any one who knows these pianos, and how closely they tread upon the heels of each other, knows the enormous importance of a trade mark and trade name.

Mr. Seymour.—I confess I thought that letter as strong a disclaimer with regard to the Plaintiff as could well be.

Mr. Baron Pollock.—That will be for the Jury to say hereafter.

Mr. Field.—Just test it in this way: would it be possible for Messrs. Kirkman to have read this letter to any one as clearing them from this charge? Just ask yourself that question. What Messrs. Kirkman wanted was something which would clear them in the eyes of people who had read this caution.

Mr. Baron Pollock.—Just so. However, I will take it generally, "I issued these circulars."

Mr. Lawrance.—[To the witness] Were Mr. Hemmingway and Mr. Lawson Saville of Halifax customers of yours? A. Yes.

Q. And did you send these advertisements to both those gentlemen in Halifax? A. Yes, I did.

Mr. Baron Pollock.—Can you give us the date of that? Because that will be rather important. A. They were sent continually when the pianofortes were first sent.

Q. You mean as early as 1870. A. They would be sent about the time the first pianoforte was sent to Mr. Hemmingway, and, of course, the same thing with regard to Mr. Saville; and, further, I always distributed them myself when I saw my different customers.

Q. Do you think you sent these to Halifax as early as 1870? A. Yes, I should say so; soon after the patent. I should say a few months after the patent.

Q. And I think you say you sent each of them a piano of that kind? A. Yes; each of them a piano of that kind.

Mr. Lawrance.—Do you know of your own knowledge whether these advertisements were advertised by Mr. Hemmingway in the Halifax papers? A. Yes, I have seen them extensively advertised in the Halifax papers.

Mr. Baron Pollock.—Always using that expression, "Steel Grand?" A. Always "Steel Grand." It would be useless for them to advertise them without that. [Newspapers produced of February 18th, and 29th April, 1871.]

Mr. Lawrance.—Tell me what is generally understood by a Grand Piano. A. The technical definition of "Grand Piano" would be a horizontal pianoforte, and generally with a curved side. By no possibility would any musical person mistake the two.

Mr. Baron Pollock.—I think we may take that for granted.

Mr. Seymour.—I think I know what a grand piano is; I have bought one or two in my time.

Mr. Baron Pollock.—There are semi-grands and boudoir-grands, but there are no upright grands.

The Witness.—There is always a prefix to the name if any other pianoforte is meant, such as "square grand," "grand square," "upright grand," or "grand upright," which makes the distinction. Anybody ordering a "grand" piano, if you were to send them an upright one, it would be in contradiction to the instructions.

Mr. Lawrance.—I think you have told us before that these instruments were known in the trade as "Steel Grand Pianos," and that you have sold a number of them? A. I have sold a considerable number of them.

Q. Did you see a copy of the "Caution" published by Pohlmann & Son? A. Yes, I did.

Q. Do you know when that was? A. It would be some few days or weeks after it was issued. It was sent up to me to London. I cannot tell you the exact date; it would be perhaps in February, 1872, I may safely say that.

Mr. Baron Pollock.—We will take the "Caution" as in.

Mr. Field.—Yes.

Mr. Lawrance.—After seeing that "Caution," did you consult Messrs. Dod and Longstaffe? A. I did.

Q. How long after you had seen the "Caution"? A. I think it was almost immediately, almost the same day; I took it up immediately, seeing that it was very injurious.

Mr. Lawrance.—The letter has been read, my Lord, of the 23rd January, which fixes the date. [To the Witness.] Q. Was the same "Caution" sent to you by other people besides Mr. Hemmingway?

A. Yes; I think Mr. Saville, and I fancy some other people in Halifax put them into my hands, and called my attention to them.

Q. Were any complaints made to you by Mr. Hemmingway and others with respect to the "Caution"? A. Yes; they pointed it out as being very injurious to me and very injurious to them.

Mr. Seymour.—How can that be evidence?

Mr. Baron Pollock.—I do not know whether that can be excluded, because, assuming it applied to these pianos, it is evidence of damage; if it does not apply, then of course the question cannot arise; but supposing it is admitted to apply to them, how can a man prove his damage except by showing that?

Mr. Seymour.—But can a complaint, with regard to this document, affect my client?

Mr. Baron Pollock.—As to damage.

Mr. Seymour.—But what I objected to was the complaint. If he said that Mr. Hemmingway had so many pianofortes before, and proved that in consequence of this he had less afterwards, I would not object to that.

Mr. Baron Pollock.—Then at all events we may take it that some of your customers complained? A. Yes.

Mr. Lawrance.—What did they complain of?

Mr. Baron Pollock.—No, you cannot have it in that shape. You may call Mr. Hemmingway presently.

Mr. Seymour.—I submit that shows the objection to admitting the evidence.

CRYSTAL PALACE—OPERAS IN ENGLISH.

(From a Correspondent.)

At the grand military *fête* given on Monday, under distinguished patronage, there was, among other attractions, a representation, in the theatre, of Donizetti's *Figlia del Regimento*, in English. The performance was interesting from various reasons. Mr. Henry Guy, of the Royal Academy of Music, made his first appearance on the stage, as Tonio. This gentleman has an agreeable voice, and sings artistically, but he is, at present, evidently more suited to the concert room than to the stage. No doubt the nervousness inevitable on a first appearance prevented him from exhibiting what dramatic talent he possessed. Sulpizio, in the experienced hands of Mr. Henry Corri, was all that could be desired. Miss Fanny Heywood was an interesting Maria. This young lady's voice has gained considerably in power, and its sympathetic quality was particularly noticeable in the air known in the Italian version as "Convien partir," rendered by her with good dramatic effect. Miss Annie Goodall essayed the part of the Marchioness, a character evidently new to her, and the concerted music suffered accordingly. The orchestral accompaniments, under the able direction of Mr. Manns, were excellent; and the audience appeared, on the whole, exceedingly pleased with the performance.

The grand concert given by the military bands, numbering about 150 performers, was quite a feature in the day's amusements.

The weather, unfortunately, was not propitious enough to allow the intended combination of the fountains and fireworks, but the fireworks by themselves were attractive enough to satisfy the patrons of the military *fête*, and there were no expressions of dissatisfaction heard about the (unavoidable) nonfulfilment of the entire programme.

TO MISS EDITH WYNNE.

Songstress divine, called from thy earliest youth
To charm our senses mid this world of toil;
To tell in harmony the words of truth,
Of gifts sublime, from Him who giveth all.

And one bright gem to thee on earth has grown
More costly far than gold, or kingly birth,
A sound of angel's voice, a beam from heaven,
A something that doth not belong to earth.

Well may proud Cymru claim thee as her own;
Who, like thyself, her melodies can sing!
With pathos sweet, in music's grandest tone;
Ask Fame; his answer will be Edith Wynne.

MARIA E. LESLIE.

Mold, August, 1873.

A LOOK A-HEAD.

Although musical interest has not yet left the provinces and returned to town—the Bristol and Glasgow Festivals being still in the future—the town is making preparations for a season which should surpass all its predecessors, if London does not mean to lag behind the country in genuine patronage and encouragement of art. Look at what our provincial societies will have done when the Glasgow Festival becomes a thing of the past. They will have produced no fewer than six important works by English composers, or by composers whom long residence among us has naturalized. Sullivan's *Light of the World*, Randegger's *Fridolin*, Schira's *Lord of Burleigh*, Ouseley's *Hagar*, Macfarren's *John the Baptist*, and Smart's *Jacob*. This is a splendid contribution to English music, and for this we have entirely to thank provincial enterprise. Surely, in the face of such an example, the great metropolis will not go ambling, like a contented donkey, along the musical paths it knows so well, and never turn aside to "fresh fields and pastures new!" Some novelties, as we shall presently see, are already announced, but not two nor three swallows make a summer, and the list must receive large accessions before London managers can be said to have done their duty. Looking at the character of the works above named, we are specially anxious to know the intentions of the Sacred Harmonic Society. Will that important institution be satisfied, to go on repeating the *Messiah*, *Elijah*, *Creation*, and a few other hackneyed works? or will it, in some degree, recognise the duties of its position, and further the cause of art, as distinct from its balance at the bank, or the prejudices of a particular "set." That the society has lost ground by its "finality" tactics, and is coming to be looked upon as an "old fogey," cannot be doubted, but it still possesses the means of retrieving its character. Let the directors produce Sterndale Bennett's *Woman of Samaria*, heedless of the ancient feud between their conductor and the composer; let them produce, also, Sir Julius Benedict's *St. Peter*, which has a clear right to be heard; and let them do a like honour to Sullivan's *Light of the World*. This accomplished, the society will be rich in artistic credit; and, for such an institution, artistic credit is no bad set off against a diminished cash profit. Many of the old managers have recently vacated their places at the council board for ever, and if their successors show a truer regard for the interests of art, wider sympathies and greater eclecticism, we shall be able to look upon the change with philosophic content.

As regards novelties, absolute as well as comparative, the prospectus of the Crystal Palace justifies high expectations. We are especially glad to observe that some of the less known works by the great masters are among the things promised. Great masters suffer hardly less than the *dii minores* from the worship which the world is never tired of offering to their noblest productions. One result is, not only that beautiful things remain neglected, but that the composers themselves are but partially known. How little familiar is Haydn as a symphonist, apart from the "Salamon set;" while Mozart is thought of, in the same capacity, chiefly as the author of the "G minor," the "E flat," and the *Jupiter*. The Crystal Palace managers have done well, therefore, by announcing the intended performance of two out of Haydn's many unfamiliar symphonies, and of a selection from the lesser, though large, number due to the genius of Mozart. Modern composers are always well looked after at the Crystal Palace, and in the current prospectus they hold a good place. Anything by Schumann must receive a hearty welcome, as the work of a conscientious and gifted man. If the same may not be said with equal certainty of compositions by Schumann's successors, the truth remains that every genuine amateur will receive them with interest, and fairly judge them on their merits. We are somewhat struck with the absence from the prospectus of every one of the recent Festival novelties. There may be good reasons for this, but it is to be hoped that such art lovers as the managers of the Saturday Concerts will not permit the season to end without having done something for the new works which recently excited attention and elicited applause.

We have not yet received a prospectus of the Albert Hall Choral Society's intended doings, and cannot refer to them as fully as might be wished. The reports in circulation, however, lead us to expect, not only a season of unusual activity, but one

of much interest. Mr. Barnby, of whose energy and zeal we have had so many proofs, is not the man to neglect establishing the position already gained, or to cease from pushing his conquests still further. Whatever earnest self-devotion can do will be done, and we are not at all surprised to learn that he intends giving eleven concerts during the season, in preparation for which the Choir, augmented by 300 carefully chosen voices, has rehearsed twice a-week for some time past. This "means business," and we are glad of it, because of its refreshing contrast to the lassitude that reigns in some other quarters. Mr. Barnby, we understand, will repeat the Lenten performances of Bach's *Passion Music*, and it is hoped by not a few admirers of the great Leipzig musician, that his *Christmas Oratorio* will have a hearing in December. Should this expectation be satisfied, Mr. Barnby will more than ever strengthen his claim to the gratitude of all who would have the candle of genius set on a hill, and not put under a bushel. *St. Paul*, too, is among the chosen works, and Mendelssohn's first oratorio will thus be helped forward to the place it must ultimately occupy. As time goes on, though the popularity of *Elijah* may remain undiminished, the public will grow accustomed to its flashing light, and be able to appreciate the more sober radiance of the sister work. We will not enter upon any comparison between *St. Paul* and *Elijah*. Enough that the first deserves equal favour with the second, and that each performance brings nearer the inevitable satisfaction of its claims. A revival of even greater interest will be that of Handel's *Theodora*—the master's pet oratorio, the child and darling of his old age. An experimental performance of this work last season, with amateur soloists, gave so much satisfaction that its public presentation could only be a question of brief time. There is much of Handel's finest writing in *Theodora*, and we prophesy for it a heartier reception than was enjoyed by *Belshazzar*. But, whether *Theodora* be well received or not, Mr. Barnby does well to revive it. Let all the Handelian oratorios have a chance in turn, now that a new generation, with more æsthetic tastes, has risen up to judge them.

The Monday Popular Concerts have, as yet, made no sign, but with them there is no need for preliminary manifestations. At the proper moment Mr. Arthur Chappell will throw open the doors of St. James's Hall to a waiting crowd, and the weekly feasts of chamber music will quietly be resumed. We may expect, at an earlier date, to see the first of Mr. Henry Holmes's "Musical Evenings" in St. George's Hall. There is now a larger public for chamber music than even the Monday Popular Concerts can satisfy, and Mr. Holmes will have no reason to complain of wanting support, assuming—as may safely be done—that he gives performances of undiminished worth.

Among immediate prospects may be noted the laying, by the Duke of Edinburgh, of the foundation stone of a new Training School for Music at Kensington Gore. It is far too early for an opinion to be safely given as regards this enterprise. The managers are all amateurs, with no special knowledge of what they have to manage; but, on the other hand, they are independent of all musical cliques, and they have the means and the influence necessary to secure the best services of good men. It would manifestly be wrong to prejudice the case, and we shall wait for results, ready to sympathise with and support every effort to promote the cause of music. It matters not a jot by whom our people are musically educated, so that the education be given. Above all, let us avoid presenting to the world such a sorry spectacle as that shown by the promoters of general education. Let us ignore cliques, and fix our regards simply on the end to be attained.

THADDEUS EGG.

ROME.—The ballet of *Brahma* has been produced at the Politeama. —The Teatro Apollo was to open with *Faust*, the principal parts being sustained by Signore Singer, Braccialini, Signori Perotti, Sparapani, and Petit. —The new Teatro Minerva is to be inaugurated next Carnival.

GENOA.—In consequence of the presence of cholera here, the manager of the Paganini has announced that he is obliged to cancel—provisionally, at least—the engagements he has made, though, should the sanitary condition of the town improve, he will open his theatre at a later date. Two other theatres, the Teatro Nazionale and the Teatro Doria will, also, be opened before long—always supposing the cholera should disappear, as there is every hope it will.

MUSIC AT BOULOGNE-SUR-MER.

(From a Correspondent.)

October 15, 1873.

If you wish to make a large fortune in a very little time, by selling thousands of copies of this week's *Musical World*, I think I can put you in the way of it (expecting, of course, a handsome commission). The outlay will not be very great, for it will consist in hiring a number of men bearing enormous posters worded thus: "Two great French victories over the Prussians, see the *M. W.* of —." The success to two *opéras comique*, or rather *bouffes*, viz., *La Fille de Madame Angot* and *Le petit Faust*, in this town, seems to have put this notion into the head of a writer in a local journal, which itself professes to be the mouthpiece of the "Comité de publicité." A short time back we had an article abusing "that Berlinian Offenbach," claiming originality and superiority in every respect for certain French composers, and informing us that *this was truly a victory for the French over the Prussians—a true revenge!* The same paper of Saturday last, after writing up *Le petit Faust* as an opera, in which writing there occurs a paragraph between inverted commas: "*Le petit Faust est plus amusant que la plus amusante des pièces d'Offenbach, disons nous, lors de sa première apparition.*" &c. The last sentence runs thus: "Il-y-a enfin que c'est bien Français et qu'Hervé, notre compatriote départementale, n'a pas fait rire Offenbach le Prussien, quand il a composé cette œuvre, meilleure que les meilleures cascades d'outre-Rhin." Far be it from me to run down the French composers, or to place the Germans in a higher position than they ought to be; but when originality and superiority in every respect are in the question, I think justice is justice, and that our lively neighbours want to be reminded, in more ways than one, that it is only just to "give the Devil his due."

Last week *La Fille de Mme. Angot* (twice) and *Le Cheval de Bronze*, as repetitions, and the production of Hervé's *Petit Faust*, brought crowded houses to the Salle Monsigny. The two former I need hardly allude to, having done it so often, except that, in the case of the former, every one here is *Fille de Madame Angot* mad: even the toy-shop keepers exhibit in their windows tempting dolls dressed as *La Fille*—arms akimbo—and all complete. In fact the disease has become so bad that the medical society, which meets next week, are talking of adding to the "Nomenclature of diseases" one called, *Angot-ritis puella*. The cure for the same will possibly remain an open question.

And now for *Le petit Faust*. In the first place it was played to a crowded audience, who applauded the way in which it was put upon the stage; and I must congratulate M. Herrewyn, the stage-manager as to the latter fact. The *mise-en-scène*, the dresses, the make up, were all good, and it did not look like a dress rehearsal, as many first night performances do. The prompter had not too much on his hands (or rather his larynx), and all the *troupe* seemed to enter into the spirit of the *opéra bouffe*. In the first act especially, entitled, "L'Ecole du Docteur Faust," the fun was kept up in *extremis*. In fact, as a whole, all went well; but when one comes more to the details of the *opéra bouffe*, you must be surprised that such a burlesque (in every way—burlesque—music included), should be put upon the stage, entailing such absurdity and nonsense as it does. The applause was great, certainly, in some places, and recalls were frequent—but cries of, "Oh!" at certain situations, balanced, in my mind, all the rest. A French audience is certainly unlike an English one, and gives its opinion more freely—but, for the outspoken "Oh!" in a French theatre—in an English one, if one looked around the house at the appropriate time, the "silent blush" would certainly confirm what I have said above.

Marguerite (THE Gretchen)—mutilated, as the character was represented—Mlle. Noaille acted with more spirit than usual. Mlle. Mey, our clever *Fille de Madame Angot*, assuming Mephisto in her own peculiarly telling way. M. Descamps, as Faust, was accurate in his singing, and his acting was quite as might be expected. Valentin found an able representative in M. Kinnel, who played the part as it is always done in France—i.e., with much exaggeration.

I made a mistake last week in my letter, which I hasten to correct. I said that the magic lantern which had been exhibited at the Etablissement was "sent expressly from London for the

purpose." I find it is the property of the clergyman who held forth on the night of the entertainment. He keeps it for the amusement and edification of the seamen who frequent the Sailors' Institute (recently founded), and tells them all about Egypt and Mount Sinai in a lecture, colouring the same with his own experiences when a missionary. I don't know if this happens oftener than once a fortnight.

Very latest news.—A circus is building near the gate of the High Town. None of your tent business—but a genuine theatre, built in wood, capable of holding 1000 persons, with circus in front and stage behind, and undertaken by Parisians.—So "Whoop la!" and good-bye. S. C.

MUSIC IN MUNICH.

For now thirty years Halévy's opera, *La Juive*, has been a stock-piece on the German lyrical stage. In a great number of instances it was given with the book tacked together "freely from the French" by Frederike Elmenreich. The action, laid during the Council of Constance, was transferred, in this version, to a German town at the time of the Crusades, during the first half of the 13th century. Cardinal di Brogni, President of the Council, was made Grand Commander of the Knights Templar; Leopold, Duke of Austria, Count Leopold, styled very modestly "nephew of the Duke and Leader of the Troops;" while the Princess Eudoxia received the now by no means uncommon operatic name of Isabella. The transformation extended also to the lower social strata. The fanatic Ruggiero, Grand Provost of Constance was changed into simple "Theobald, first Councillor," and the commander of the Imperial Archers, into the obscure "Leader of the Ducal Guard." The book had evidently something false about it; the Government considered it dangerous to revive the recollection of the Council of Constance; to represent an Austrian Duke as the seducer of a Jewish maiden; and to expose a Cardinal to the general antipathy of the audience. Everything referring to Constance, to Brogni, to Duke Leopold, to the Emperor, and to religious superstition, had to be eliminated before the opera could be represented. With such alterations in its historical background—which, after all, was but faintly sketched in—the work was produced, the public troubling their heads, probably, as much or as little about this libretto as about most other librettos. Recently a change, not uninteresting from a historical point of view, has been effected quietly, and even unremarked by many, at the Theatre Royal here. The text has been at length given in its original form, many an obscure passage being thereby rendered effective and intelligible. For twenty-nine years—the opera was first performed here in 1844—people put up with the senseless libretto forced upon them by a clerical government, and it is only lately that the Intendant resolved to have the necessary alterations made. So long a time did it require to effect the innovation, for the public and even the management of a theatre grow accustomed to senseless opera-books, with distorted names and scenes. "We are pleased, however,"—observes a correspondent of the *Neue Berliner Musikzeitung*—"that another reminiscence of a dark period, which threw its shadow upon the stage as well as upon other things, has been effaced; the public regarded the change so much as a matter of course that they refrained from any observations on it. May all other counterfeits forced upon us by clerical government be in like manner abolished."

It is still, seemingly, from the class of national schoolmasters that the best members of the operatic company are drawn. Last year the Intendant-General, Baron von Perfall, discovered in Herr Schwab, a teacher at Kaufbeuren, a fine tenor. He had him instructed at the expense of the Theatre, and a few days since the gentleman made his first appearance as the hero in *Joseph en Egypte*. He resembles in many respects the late Herr von Schnorr, and made a bit. The Intendant was less fortunate with a Hungarian lady, whom also he had caused to be educated musically at the expense of the Theatre, and who was to have made her *début* as Rachel in *La Juive*. But at rehearsal she exhibited so thorough an indifference for time or key that her first appearance was necessarily postponed.

MADRID.—It is said that Signor Ponchielli's opera, *I promessi Sposi*, will be produced next season at the Teatro Nacional.

AMATEUR OPERA RECITALS.

During the winter season, for the last three years, meetings of a society of amateurs, under the direction of Mr. Willert Beale, have been held in Liverpool, at which the music of some of the most important modern operas has been practised. The amateurs in question have dealt with operas as the majority of musical societies deal with cantatas and oratorios. Advantage has been taken of the cheap editions of operatic works latterly issued by several eminent London firms; and such operas as *Lohengrin*, *Norma*, *Marta*, *The Bohemian Girl*, *Lucia*, and *Faust*, so far as the *solis*, concerted pieces, and choruses are concerned, have been practised throughout. The Liverpool society has set an example which, it is to be hoped, will be followed elsewhere. The study of operatic music by amateurs cannot be too warmly advocated. Apart from all other considerations, practical knowledge of such compositions is almost indispensable to any vocalist, professional or amateur, who would sing with appropriate dramatic expression, in the absence of which the finest voice ever heard is ineffective. The first meeting of the Liverpool Society this season took place on Saturday last, at Dreaper's Rooms, in Bold Street. It was, as usual, strictly private, no listeners being admitted. The opera now in practice by the amateurs is *Robert le Diable*. The meetings are to be held fortnightly, the second of the present series being announced for Saturday afternoon, the 25th inst. Madame Husson accompanies.

CRYSTAL PALACE.

The *fête* which had been so carefully organized for the entertainment of the soldiers came off on Monday at the Crystal Palace, and only wanted a little finer weather to make it a complete success. Woolwich and Chatham, as well as the military stations nearer home, sent up numerous contingents of well set-up young fellows. There were Life Guards and Artillery, Engineers and Line, Control and Military Train. *The Daughter of the Regiment*, which was performed in the Opera Theatre, was a peculiarly happy selection for a soldier's festival, and the soldiers enjoyed it exceedingly. Mr. Guy made a promising *début*, and had a favourable reception, while Donizetti's opera went off with much effect. At five, the military bands (the Artillery and the "Royal Regiment,") offered their contribution to the day's amusement, in the shape of an effective vocal and instrumental concert, ably conducted by Mr. Smyth, Bandmaster, R.A. Mr. Smyth, who, it should be mentioned, is a successful composer as well as conductor, included two or three of his own pieces in the programme, and they were by no means the least successful *morceaux*. The singing of the soldiers in the part-music was particularly admired.

PESTH.—The chorus will consist of 400 persons and the band of 150 at the approaching performance of the Abbate Franz Liszt's oratorio, *Christus*. Herr Hans Richter will be the conductor.—From statistical returns just published concerning the National Theatre, we learn that, from the opening of the building down to the present time, no less than 344 original dramas by 89 different authors have been represented on some 3,800 evenings. Opera is more attractive than drama. This has been especially the case during the series of starring performances given by Miss Minnie Hauck. The young lady has been re-engaged for this month and the next. She sings seven times a month here, and twice in Ofen. She will also appear in a Magyar "original opera," and great things are predicted of her in it. She will sustain the character of Maria Gara in Erkel's *Hunyady Laszlo*.

MILAN.—The season is over at the Scala, which will not re-open till the 26th December, so that the sole asylum for opera at the present moment is the Teatro dal Verme. By the way, Signor Lamperti has resigned the managership and been succeeded by Signor Foletti, who, like his predecessor, promises a great deal more than his artists are ever likely to perform. The first opera produced under the new dynasty was no novelty, but, being well rendered, proved a success. It was *La Sonnambula*, with Signora Lodi, Signori Maurelli and Buti in the principal parts. The lady made a hit. She is young, and possesses a pleasing, if not a very strong, voice. She is especially at home in *bravura* passages.—On the 10th inst., Signore Stolz, Wijek, Bellariva, Beretta, Ricci, Gamberini, Invernizzi, Signor Achille Corsi, Medini, Miller, Fioravanti, and Catto left for Cairo, whither Signor Bottesini has also gone.

PSALMS AND ANTHEMS

SUNG AT THE

ANNIVERSARY MEETING OF THE CHARITY CHILDREN

IN THE

CATHEDRAL CHURCH OF ST. PAUL, THURSDAY, OCT. 9, 1873;

THE SERMON PREACHED BY

THE RIGHT REVEREND THE LORD BISHOP OF ROCHESTER.

Before PRAYERS the 100th Psalm.

All people that on earth do dwell,
Sing to the Lord with cheerful
voice:
Him serve with fear, His praise forth
tell,
Come ye before Him and rejoice.
The Lord, ye know, is God indeed;
Without our aid He did us make:
We are His flock, He doth us feed,
And for His sheep He doth us take.

O enter then His gates with praise,
Approach with joy His courts unto;
Praise, laud, and bless His name
always,
For it is seemly so to do.
For why? the Lord our God is
good,
His mercy is for ever sure:
His truth at all times firmly stood,
And shall from age to age endure.

THE PSALMS FOR THE DAY.

CHANTED BY THE GENTLEMEN OF THE CHOIR, THE CHILDREN
JOINING IN THE GLORIA PATRI TO EACH PSALM.

AFTER THE FIRST LESSON,

TE DEUM (*Goss*),

BY THE GENTLEMEN OF THE CHOIR AND THE CHILDREN.

AFTER THE SECOND LESSON,

JUBILATE DEO (*Goss*),

BY THE GENTLEMEN OF THE CHOIR AND THE CHILDREN.

BEFORE THE PRAYER FOR THE QUEEN,

THE CORONATION ANTHEM,

BY THE GENTLEMEN OF THE CHOIR; THE CHILDREN JOINING IN THOSE
PARTS OF THE GRAND CHORUS WHICH ARE PRINTED IN ITALICS.

Zadok the priest, and Nathan the prophet, anointed Solomon King.
And all the people rejoiced and said: *God save the King, Long live the King, God save the King, May the King live for ever, Amen, Amen, Hallelujah, Hallelujah, Amen. God save the King, Long live the King, May the King live for ever, Amen, Amen, Hallelujah, Hallelujah, Amen. May the King live for ever, for ever, for ever, Amen, Amen, Hallelujah, Hallelujah, Amen. Long live the King, God save the King, Long live the King, May the King live, for ever, Hallelujah, Amen, Amen, Hallelujah, Hallelujah.*

Before the SERMON.

CHORALE (*Mendelssohn*).

Sleepers, wake! a voice is calling;
It is the watchman on the walls,
Thou City of Jerusalem.

For, lo! the bridegroom comes!

Arise, and take your lamps!

Hal-le-lu-jah! Awake! His kingdom is at hand!

Go forth, go forth to meet your Lord!

After the SERMON, four verses of the 104th Psalm (*Dr. Croft*).

My soul, praise the Lord, speak good of His name,

O Lord our great God, how dost Thou appear!

So passing in glory, that great is Thy fame,

Honour and majesty in Thee shine most clear.

With light as a robe Thou hast Thyself clad,

Whereby all the earth Thy greatness may see;

The heavens in such sort Thou also hast spread,

That they to a curtain compared may be.

His chamber-beams lie in the clouds full sure,

Which, as His chariots, are made Him to bear:

And there with much swiftness His course doth endure,

Upon the wings riding of winds in the air.

He maketh His spirits as heralds to go,

And lightnings to serve we see also prest:

His will to accomplish they run to and fro,

To save or consume things as seemeth Him best.

GRAND CHORUS (*Handel*),

BY THE GENTLEMEN OF THE CHOIR, THE CHILDREN JOINING IN
SOME PARTS.

Hallelujah! for the Lord God Omnipotent reigneth! The kingdom of this world is become the kingdom of our Lord, and of His Christ, and He shall reign for ever and ever, King of Kings, and Lord of Lords. HALLELUJAH!

MONDAY POPULAR CONCERTS, ST. JAMES'S HALL.

SIXTEENTH SEASON, 1873-4.

DIRECTOR—MR. S. ARTHUR CHAPPELL.

THE Director begs to announce that the SIXTEENTH SEASON of the MONDAY POPULAR CONCERTS commences on MONDAY Evening, November 10, and that the Performances will take place as follows:—Monday, November 10; Monday, November 17; Monday, November 24; Monday, December 1; Monday, December 8; Monday, December 15, 1873. Monday, January 12; Monday, January 19; Monday, January 26; Monday, February 2; Monday, February 9; Monday, February 16; Monday, February 23; Monday, March 2; Monday, March 9; Monday, March 16, 1874. Sixteen Morning Performances will be given on Saturdays, November 15, 22, 29; December 6 and 13, 1873; January 17, 24, 31; February 7, 14, 21, 28; March 7, 14, 21, and 28, 1874.

For the accommodation of those who may desire to occupy the same seats at every performance, the Director will continue to issue Subscription Tickets at 43 10s. (transferable), entitling holders to special sofa stalls, selected by themselves, for the whole series of Sixteen Monday Evening Concerts, extending from Monday, Nov. 10 to March 16. Subscription Tickets are also issued for the Sixteen Morning Concerts, at 43 10s., extending from Saturday Afternoon, November 15 to March 28; also for the Seven Morning Concerts, taking place on Saturdays, January 17, 24, 31, February 7, 14, 21 and 28, at 41 10s.

MR. CHARLES HALLÉ will appear on Mondays, Nov. 10 and 24, and Saturday, November 22. DR. HANS VON BULOW will appear on Mondays, November 17 and December 8; also on Saturdays, November 15 and December 6. MADAME NORMAN-NERUDA will be the Violonist on Mondays, November 10 and 24; also on Saturdays, November 22 and 29. M. SAINTON will lead on Saturday Afternoon, November 15, and on Monday Evening, December 8. SIGNOR PIATTI will hold the post of First Violoncello on all occasions; HERR L. RIES, that of Second Violin; HERR STRAUS or MR. ZERBINI will play Viola; SIR JULIUS BENEDICT and MR. ZERBINI, as heretofore, officiating as Conductors. MR. SIMS REEVES is engaged on Monday Evening, Dec. 8; and MR. SANTLEY will appear on Monday Evening, December 1; and on Saturdays, November 29 and December 13. The "SCHWEDISCHE DAMEN-QUARTETT" will make their first appearance in London on Monday Evening, December 15. MADAME SCHUMANN, MISS AGNES ZIMMERMANN, HERR PAUER, HERR DANNREUTHER, MR. FRANKLIN TATLOR, and HERR JOACHIM, will appear after Christmas.

THE FIRST CONCERT OF THE SEASON

WILL TAKE PLACE ON

MONDAY EVENING, NOVEMBER 10, 1873.

To Commence at Eight o'clock precisely.

Programme.

PART I.

QUARTET in E flat, Op. 12, for two violins, viola, and violoncello—Madame NORMAN-NERUDA, MM. L. RIES, ZERBINI, and PIATTI *Mendelssohn.*
PRAYER, "Lord, whom my inmost soul adoreth"—Miss ALICE FAIRMAN *F. Hiller.*
SONATA in D major, Op. 10, No. 3, for pianoforte alone—MR. CHARLES HALLÉ *Beethoven.*

PART II.

TRIO in B flat, Op. 99, for pianoforte, violin, and violoncello—MR. CHARLES HALLÉ, Madame NORMAN-NERUDA, and SIGNOR PIATTI *Schubert.*
SONG, "Cangio d'aspetto"—Miss ALICE FAIRMAN *Handel.*
SONATA in A minor, Op. 23, for pianoforte and violin—MR. CHARLES HALLÉ and Madame NORMAN-NERUDA *Beethoven.*
Conductor SIR JULIUS BENEDICT.

SATURDAY POPULAR CONCERTS.

SATURDAY AFTERNOON, NOVEMBER 15, 1873.

To Commence at Three o'clock precisely.

Programme.

QUARTET in F major, Op. 60, No. 5, for two violins, viola, and violoncello—MM. SAINTON, L. RIES, ZERBINI, and PIATTI *Haydn.*
SONG, "L'ombrosa notte vien"—Mlle. NITA GARTANO *Hummel.*
SONATA APPASSIONATA in F minor, for pianoforte alone—DR. HANS VON BULOW *Beethoven.*
SONG, "Au printemps"—Mlle. NITA GARTANO *Gounod.*
QUINTET in E flat, Op. 44, for pianoforte, two violins, viola, and violoncello—MM. HANS VON BULOW, SAINTON, L. RIES, ZERBINI, and PIATTI *Schumann.*
Conductor SIR JULIUS BENEDICT.

Stalls, 6s.; balcony, 3s.; admission, 1s. Tickets to be obtained of Austin, 28, Piccadilly; Mitchell, 33, Old Bond Street; Olivier, 39, Old Bond Street; Lamborn Cook, 63, New Bond Street; Keith, Free & Co., 48, Cheapside; Hays, Royal Exchange Buildings; Delavanti & Co., Brompton Road; and at Chappell & Co.'s, 60, New Bond Street.

CRYSTAL PALACE SATURDAY CONCERTS.

THIRD CONCERT—THIS DAY—OCTOBER 13th, 1873.

PROGRAMME.

OVERTURE, "Mireille" Gounod.
ORGAN FUGUE—DR. STAINER Bach.
HYMN for Contralto Solo, Chorus, and Orchestra, Op. 96—Mdm. PATEY and the Crystal Palace Choir Mendelssohn.
SYMPHONY in C, "No. 6" Mozart.
ARIA, "In vano il fato" (*Huguenots*)—Madame LEMMENS-SHER-INGTON *Meyerbeer.*
CONCERTINO DI BRAVURA, violin—MR. HENRY HOLMES *H. Holmes.*
ARIA, "Che farò"—Madame PATEY Gluck.
SONG OF MIRIAM, for Soprano Solo, Chorus, and Orchestra—Madame LEMMENS-SHERINGTON and the Crystal Palace Choir *Schubert.*
Conductor MR. MANNS.

TO CORRESPONDENTS.

PAUL MOIST.—Yes; Mr. John Reeve did play Paul Pry at the Haymarket—more than forty years ago. Mr. Moist is wrong about *Twice Killed*, which was an original farce, by Mr. John Oxenford, and has been translated into many languages, including, we are given to understand, the high Japanese. Mr. Moist is also in error about Hérold, the French composer, who wrote *Zampa*, not *Marco Spada*, which last was by Auber. Mr. Moist is equally wrong about Hytts and Dr. Bym.

ANTEATER.—Mendelssohn's *Lobgesang*, entitled by its author "Sinfonie-Cantata," was composed for the "Gutenbergfest," or festival in commemoration of the fourth centenary of the invention of printing—the same occasion for which Von Launitz's group of the three printers, Gutenberg, Faust, and Schoeffer (a cast of which is in the South Transept of the Crystal Palace), was erected at Frankfurt. The *Lobgesang* was first performed, in the course of the Festival, on the 25th June, 1840, in the Church of St. Thomas, at Leipzig. Mendelssohn's published correspondence contains no trace of the circumstances attending the composition of this noble work, or the reasons which induced him to adopt the particular form which he has chosen for it—a form which it is almost unnecessary to say is an extension of that invented by Beethoven in the Choral Symphony.

DR. HOLLYBUSH.—No. The *Schiava in Bagdad*, was composed by Pacini. Mercadante's opera was the *Schiava in Saracene*.

LEO PARD.—Not exactly. The following is most likely what appeared in the journal to which Mr. Pard refers:—

"Le théâtre Volpicelli (petite salle à deux rangs de loges, construite en 1870 sur la place Cavour, et dans laquelle on jouait l'opéra) changeait, le 11 mars 1871, son nom en celui de théâtre Mercadante; et enfin, au mois de juillet suivant, le théâtre du Fondo lui-même, connu sous ce nom depuis près d'un siècle, puisqu'il date de 1779, et l'un des plus célèbres de Naples, se débaptisait aussi en son honneur et plaçait sur sa façade cette nouvelle inscription:—

TEATRO MERCADANTE
GIA TEATRO DEL FONDO.

"Le 8 Juillet 1871, dans la chapelle de San Pietro à Majella, une messe funèbre était célébrée pour le repos de l'âme de Mercadante," &c.

NOTICE.

TO ADVERTISERS.—The Office of the MUSICAL WORLD is at Messrs DUNCAN DAVISON & Co.'s, 244, Regent Street, corner of Little Argyll Street (First Floor). It is requested that Advertisements may be sent not later than Thursday. Payment on delivery.

The Musical World.

LONDON, SATURDAY, OCTOBER 18, 1873.

OUR musical institutions are rapidly unfolding their plans for the coming season. Three schemes are now before us, and each is worth looking at. We will begin with the scheme of the Albert Hall Choral Society.

Mr. Barnby (representing the "managers") proposes to give eleven concerts, beginning on Thursday, October 30, and ending on Thursday, March 19. The band and chorus are to number 1,200 performers, and among the artists engaged are Mesdames Sherrington, Alvsleben, and Patey, Messrs. Sims Reeves, Cummings, Agnesi, and "Signor" Perkin. But we

are more concerned about the works to be given than about the number, or even the quality of the givers. The list is a good one, and remains a good one when the "standard" items are taken away. Eliminate *Elijah*, the *Creation*, the *Messiah*, *Israel in Egypt*, the *Stabat Mater*, and the *Lobgesang*; there are still left *Theodora*, Bach's *Christmas Oratorio* and *Passion*, Macfarren's *Outward Bound*, Mendelssohn's *Psalm*, "When Israel out of Egypt came," Hiller's *Song of Victory*, Gounod's *Gallia*, and *St. Paul*. It is not enough to say that each one of these deserves a hearing now—each one ought to have had hearings many in time past. But "better late than never," and if Mr. Barnby can carry out all the promise of his prospectus, he will deserve the sincere gratitude of music-lovers in general, and of those who are anxious to extend the repertory of accepted classical works in particular. Not a word need be said to create an interest in *Theodora*, the *Christmas Oratorio*, or *St. Paul*; such names as those of Bach, Handel, and Mendelssohn being recommendation sufficient; but the case is different with regard to some of their companions. Macfarren's *Outward Bound*, for example, has been neglected—not *strangely* neglected, we are sorry to add—since its production at the Norwich Festival last year. Such a work, by such a musician, ought not to drop into limbo; and those who know the merit of the composer, even if they are ignorant of his cantata, will rejoice to find that both are to receive a measure of justice. Hiller's *Song of Victory*, produced at the Cologne Festival of 1871, has never been performed in England, though it is unquestionably one of the veteran composer's finest choral works, if not the finest absolutely. It was written under the influence of the astounding German victories in the late war, and reflects the powerful excitement of the time and the occasion, just as, in another way, M. Gounod's pathetic *Gallia* embodies the grief and desolateness of a stricken people. Both compositions ought to endure as works of art, and without reference to their interest as memorials, for which reason we are glad to see both in Mr. Barnby's scheme. The prospectus adds that nightly performances of sacred music will again take place during Passion Week; the *John Passion* alternating with that according to St. Matthew. On the whole, the Albert Hall Society bids fair to increase by a great deal the reputation it has acquired since Mr. Barnby's appointment as conductor.

The Council of the Wagner Society have just announced the plan of their second season, from which it is easy to gather that they found the position at first taken up quite untenable. We are not in the least surprised. A Society devoted to the concert-room performance of Wagner's music exclusively could not exist. Its speedy death from inanition would be inevitable for the simple reason that but little of Wagner's music is adapted for presentation off the stage—how little is seen at once in the fact that the selections now promised are chiefly those given again and again during the first season. The Council have done wisely therefore to "lengthen their cords" and take in "the great classical masters from Sebastian Bach to the present time." Of course the result is to lose Wagner in a crowd of greater men, but we presume this will be looked upon as a lesser evil than the extinction of the Society. Appealing, as it now does, to the indisputable claims of high art in general, and not to the questionable pretensions of a single individual in particular, we may promise the Society a hearty support. The list of "works intended to be performed" is rich in admitted excellence and in attractive novelty. With such a scheme, such an orches-

tra as that of last season, and such a capital director as Mr. Dannreuther, the Wagner Society ought to flourish, even in spite of its name. We observe, with special gratification, that the profits of all seasons after the present will be devoted to the foundation of a scholarship for *English* students of music.

The new season of M. Gounod's choir is to include five concerts, with, if possible, a full orchestra and chorus. M. Gounod will, therefore, have the rare advantage of presenting his works in their complete form; and we may expect to hear his new music to Barbier's *Jeanne D'Arc*, his *Messe Solennelle*, with a new offertory, his two symphonies, and numerous other examples of his genius. However M. Gounod may have exercised the minds of the musical public lately, it is certain that all will join in wishing success to the scheme now in his hands.

About the now time-honoured Monday Popular Concerts, the first of which is announced for November 10th, we shall speak next week.

IF we were permitted to hint, without fear of raising a howl all over the Principality, that Welshmen are not quite perfect, we should advise a little more modesty as regards themselves or their doings. A lot of Welshmen met the other day at an Eisteddfod held in Newport, and here follow some of the remarks then and there made, or inspired:—

The CHAIRMAN.—"The Welsh Choir at the Crystal Palace had been challenged by the whole world, and, when they met, they came off victorious."

Mr. BRINLEY RICHARDS.—"I do not want people to praise my nation unduly, but I will defy any nation to produce better chorus singing." (Hear, hear.)

W. DOWNING EVANS:—

"And while our hearts with patriotic zeal
Burn for our hearths, still for the general weal
We fondly labour, and mankind would save
From moral darkness deeper than the grave."

Still in the van shall Cambria march along,
Cheered to the task by never-ceasing song,
And round the land, and aye, beneath the sea (!)
The pioneer of all perfection be."

We have only to add that if "Cambria" be not the acknowledged first of nations, it is not because her sons fail to claim the honour.

OCCASIONAL NOTE.

DO-RÉ MI FA SOL LA.—If one wished the famous Gustave Doré to paint a picture with the Sun in a particular spot, the wish being expressed as above, what would the famous Doré's answer be?—Si—of course.

CONCERT.

POPULAR.—A performance of operettas took place at the Town Hall, on Tuesday, October 14th. The first was entitled *Disguises*, very well played by Miss Emerton and Mr. Bridge. This was followed by Offenbach's sparkling little operetta, *Lisichen and Fritzchen*. Miss Mabel Brent played and sang the part of Lisichen charmingly, and Mr. Arthur Thomas was extremely good as Fritzchen. Both indeed acted and sang capably, receiving an enthusiastic encore for the duet, "I'm an Alsatian," and a special call before the curtain at the end of the operetta. The performance concluded with Arthur Sullivan's *Coz and Box*, in which Mr. Bridge, Mr. Travers, and Mr. Arthur Thomas, kept the audience thoroughly amused. Miss Elizabeth Stirling accompanied the operettas on the pianoforte.

FLORENCE.—*Papa Martin* has been produced at the Teatro Goldoni, but, though both the singers and the opera pleased the public, the latter were so far from overcrowding the theatre that the manager had to close it after only three performances.

PRAYER.*

(From "Another World.")

While stating that the prayers said by girls after their early meal are short, I ought to have added that the same rule is followed with regard to children of both sexes.

We even vary our forms of worship and services to suit different ages. Before my reign adults and children went to the same places of worship, repeated the same prayers, and listened to the same discourses, most of which being perfectly unintelligible to those of tender years, the evils and inconveniences resulting from the practice were very great. The children, finding the routine irksome, the constrained decorum required of them during a time which seemed to them never ending (for the services were then very long) was painful in the extreme, though they were sometimes relieved by turning their thoughts in other directions, perhaps to subjects irrelevant, if not opposed to the ostensible object of the meeting.

Thus pain and weariness became then and in after life naturally associated with the most sacred of duties; and generally those who, at an early age, had been obliged to attend most regularly to an unintelligible and irksome routine, were, in after life, those who absented themselves most frequently from the place of worship. I have known some—and this will scarcely be credited—who from an early age had, in obedience to their parents' commands, attended church with what was to them painful and monotonous regularity; and who, as soon as they were old enough to leave the parental jurisdiction, never entered a place of worship again until the day of their death, so great had been their stifled repugnance, created by the unnatural surfeit which had been inflicted on them.

This was not all; the repugnance thus engendered often extended even to the faith itself which the prayers and discourses had been intended to inculcate, and led the way in after life to doubt and disbelief.

There was another, though a secondary evil, attendant upon these old formalities. In our climate, where children are very susceptible, it happened that when on rare occasions any striking observation attracted their attention, they would put questions very difficult for their parents or preceptors to answer.

The forms of worship and service are now adapted to three several ages and classes of intelligence. The first series is for children of from seven to ten years of age, the second for children from ten to sixteen, the third for adults. If the children, however, show any deficiency of intelligence, they are kept in the first or second series, though the stated age has been passed.

The discourses addressed to the young people are adapted to their age and intelligence, and ordinarily bear reference to their own passing actions, and consequently to their hours of play and of study. They are intended to inculcate lessons of self-control, love for parents or associates, contentment, and the mode of showing gratitude for benefits received, by cultivating the faculties which God in his goodness has bestowed. The discourse often points out the mode of contending against any bad feelings that might possibly be awakened. They might be told, for instance, that if during play any dissatisfaction with their companions arose, and they felt they could not control themselves, they ought immediately to retire from the game, in order that their feelings might have the opportunity of returning to their proper channel, and on no account to urge anything against the supposed offender until they had advised with some friendly adult, or more especially a Character-diver.

The children are encouraged not only in their affection to

* "Forget not the source whence all blessings come."

their parents and immediate associates, but in brotherly love to all; and the whole discourse, which is very short, is pointed to their duty to God, being calculated to instil feelings of love and adoration for His goodness.

In the first series, for very young children whose intelligence is undeveloped, we have forms and ceremonies, the object of which is to fix their attention and inculcate thoughts and habits of a good tendency.

In the second series the addresses are of a more elevated character, and are accompanied by fewer forms and ceremonies.

In the highest series there are scarcely any ceremonies, and although the service and discourses are short, every one is expected to give a certain time each day to voluntary prayer and meditation in the private cabinet which in every house is set apart for devotion only.

Though the prayers for children are short, the preacher is greatly assisted by our method of education, inculcating the worship of the Supreme by habits which the child is led to form. Thus we require the greatest attention to cleanliness, to the mode of eating, sleeping, talking, and, indeed, to all the daily practices of life.

The inculcation and exercise of good habits is considered to form, as it were, a perpetual living hymn to the Creator.

ARABELLA GODDARD AT SYDNEY.

(From the "Sydney Empire," June 20th.)

Madame Arabella Goddard's concert last night was eminently successful in every point of view. The hall was crowded in every part by a most attentive and appreciative audience. The programme was varied and attractive, including songs, duets, and solos on violin and pianoforte. As for Madame Goddard, all that can be said is: that she is almost above criticism. Columns have been written about her range of power, versatility, wonderful execution, and the subtle fascination with which she entrances her hearers; and the performance last night went to show that the laudations showered broadcast upon England's greatest pianist inadequately express her merits. If the shade of Beethoven could have looked down—and perhaps he did—last night at the accomplished lady who re-produced one of his great tone-poems, he would have smiled approvingly, and would have gone back to the Elysian fields happy and gratified as ghost could be. Sir Julius Benedict's variations on "My lodging is on the cold ground" and "The Moreen" were admirably rendered, and, an encore being loudly demanded, Madame Goddard responded to it, playing variations on "Home, sweet Home." Never before in Australia has the melody, so dear to all English ears, appeared so enchanting. The skill, the artistic finish, the taste and refinement displayed by the performer, exceeded, if possible, her manipulative dexterity. We confess we have rarely heard the piano played before, although in many instances tormented. Not a note was slurred, but each came full and clear, and each passage was given just as the composer had written it. Madame Goddard's exquisite touch, wonderful manipulation, and the pathos exhibited, especially in *piano* passages, produced an effect the charm of which can scarcely be described. The piano was one of Broadwood's concert-grands; and it is needless to say that the lady who plays on it knows how to task its powers to the uttermost, and to elicit from it—either with touch as soft as the evening zephyr, or with the vigour which her music demands—all of melody or harmony which the instrument can yield. The concert was a brilliant success, and Madame Goddard had to return again and again amidst cheers and every demonstration of enthusiastic applause.

ST. PETERSBURGH.—The Imperial Italian Opera opened for the season on October 6th with Meyerbeer's *L'Africaine*. The singers were Mdle. Urbain and Mdle. Sebel, Signors Gazarre, Bagagiolo, Capponi, and Cotogni. The famous "Unison" prelude was rapturously encored, and the opera, altogether, under the admirable direction of Signor Arditi, made a decided success. Madame Penco has since made her appearance in *Lucrezia Borgia*, and quite took the town by storm. Her success was enormous. Mdle. Albani was announced to make her appearance in *La Sonnambula* on Tuesday, October 14th.

PROVINCIAL.

LIVERPOOL.—We take the following from our esteemed contemporary the *Liverpool Daily Post* :—

"A concert by the members of the Gwalia Musical Society (numbering about seventy voices), assisted by Miss Helen Major, Mynyddog, and Mr. T. J. Hughes, was given in the Concert-Hall last evening, before a crowded audience. The most interesting items rendered by the choir were 'O God, behold our sore distress' and 'When his loud voice,' both of which were competitive pieces at the recent Mold Eisteddfod. The accompaniments throughout were played by Mr. Walter Burnet. The solo vocalists were Miss Helen Major, Miss Lizzie Roberts, and Mr. T. J. Hughes, and a harp solo was played by a boy twelve years of age. During the evening Mr. D. Daniels, the conductor, was presented with a timepiece."

ST. BEES (Carnforth).—Mdlle. Loewenstein, a young pianist of more than ordinary promise, lately gave an evening concert in the New College Hall. The ladies and gentlemen by whom Mdlle. Loewenstein was supported were Miss Knowles, Mdlle. Brouneau, Mr. Biggs, and Mr. Hughes (organist at the parish church). The hall was filled with a large and fashionable audience, whose anticipations of a musical treat of a high order were realised to the full. Mdlle. Loewenstein played compositions by Chopin, Schumann, and Rubinstein. That she possesses feeling, power, and execution, was shown in her performance of some solos by Rubinstein, and the Nocturne (in F) of Schumann. Among Mdlle. Loewenstein's most successful efforts were a Fantaisie Impromptu, by Chopin, and a popular Scotch Fantaisie, by Berger. Miss Knowles' fine and pleasing voice was well displayed in an air by Gluck. Mdlle. Brouneau, on receiving an encore for Balfe's "Si tu savais," substituted Longfellow's "I know a maiden fair to see." The Irish song, "Thady O'Flinn," was also given by Mdlle. Brouneau, and encored. Mr. E. C. Biggs gave "The lights far out at sea," and obtained a call for its repetition. The duet, "We two," by Miss Knowles and Mr. Hughes, evoked applause. Mr. Hughes, who kindly officiated as accompanist (with the exception of Mdlle. Brouneau's songs, the accompaniments to which were played by Mdlle. Loewenstein), discharged the duties of his post most efficiently. The concert concluded with the National Anthem.

ON THE HARMONIUM.

PAPER No. 3.

OF CERTAIN IMPROVEMENTS, WHICH MIGHT BE CARRIED OUT, WITH ADVANTAGE TO THE INSTRUMENT, BOTH COMMERCIALY AND MUSICALLY.

It is easier to say a thing than to do it. It is easier to suggest a thing than to put it into practice. True. Still a person who suggests may prove a very useful individual, provided he do always suggest that which is feasible, and can satisfactorily show in what way his suggestion, if carried out, would prove advantageous. Now what we desire to show in this paper is, that improvers, when exciting their faculties, in regard to the harmonium, have overslipped the mark, done too much, gone too far, exaggerated and strained after stupendous notions, instead of simply and quietly improving. Sensational effects, marvellous advantages, have all and each been advanced in their turn by makers to induce people to buy their instruments; and while, on the one hand, numbers of stops, all kinds of swells, pedals, blowing apparatuses, and what not, have been employed to render it more organ-like and more attractive, in the sense that the buyer obtains more for his money; on the other hand, it has been pared down, and "softened of its harshness," and harnessed, without ceremony, together with a piano, both being crammed into one case, to attract lovers of duets. And all the while, these projectors have been forgetting the individuality of the instrument.

We have no wish to run down or disparage any inventions of inventors. All hail to such. Let them have every encouragement; but we write this in earnest remonstrance, because we are sure the harmonium trade is only, by this means, being ruined. The instrument is crowded with a host of appliances, contrivances and effects which cannot, in some cases, be produced by one person, that is by the player himself; but an assistant is rendered necessary to supply the wind and so on; this is simply ruin. Then, again, do these inventors imagine for a moment that, if people will not take the trouble to learn how to properly play a small ordinary harmonium of half-a-dozen stops, they will take any more trouble over their elaborate instruments?

We know the public are very weak in preferring quantity—generally regardless of quality—for their money; but in this case the extra quantity involves extra trouble, and the public will give it up as a bad job *in toto*. No. What is required, is simplicity and a decided result; a palpable cause and an evident effect; something that will entice by its beauty of sound and simplicity of action. But the contrary course has been pursued, the latest consequence of which is the production of that melancholy instrument, the American organ. Now we have no wish to run down "American organs." As *American organs*, their construction is ingenious, and, we think, they are infinitely preferable to small and badly built organ pipes; but as substitutes for, or improvements upon, harmoniums, we entirely ignore them. Though, it is true, by means of enclosing the reeds, they have succeeded in getting rid of that buzzing, about which every body makes such a fuss in the harmonium; yet, on the other hand, the tone is neither so rich nor so sweet as that produced by a good harmonium.

We heard a very good American organ well played upon at the Polytechnic, and, really, our first impression was that we were listening to some unfortunate organ in the last stage of consumption; the sound seemed hollow and imitative in the extreme, and, such was the effect, that it invested the sham pipes, as we gazed upon them, with a transparent, gaunt, and ghostly appearance, and the very framework of the whole seemed to totter in feebleness and incapacity. We were, probably, under the influence of dyspepsia. At any rate, we are willing to concede that, as an individual instrument, the American invention forms a kind of infant organ which is preferable to a full grown one of imperfect construction; but as substitute for the harmonium it is nowhere.

The buzzing that so terribly tickles the ears of people is, we feel convinced, one half caused by improper playing, and a third by an exaggerated prejudicial imagination, leaving the fourth part as an undoubted imperfection in the instrument. Now, most instruments have imperfections, which must be conquered by the player. If the improvers can conquer them, well and good; but I may be allowed to remark that, as far as harmoniums are concerned, they have not gone the right way to do so. No. If people would only play the harmonium as an individual instrument, instead of a lame imitation of the organ, the beauties they would discover would soon outshine and subdue the effect of the terrible buzzing.

Now we are about to suggest one improvement, not feasible just now, we are aware, because it would be too expensive, considering the present demand for the instrument; this is, that the invaluable percussion action should be attached to every row of vibrators. The inconvenience of the present method being that whenever the percussion is used, it must be in connection with the Flute and Cor Anglais, these being the stops to which it is generally applied.

For our part, we think that the sad principle of giving a "quantity for the money" is the cause of the commercial failure of the harmonium. Too many stops are introduced, and bad players are tempted to buy because they can get several tones by pulling out these fancy stops. But fancy stops badly played upon are no better than ordinary ones. It is absurd to supply pretty instruments to people who won't learn to play them properly. People pull out all these fancy stops, and are disappointed that the result is buzzing and monotonous; and no wonder when they neglect the stop, THE EXPRESSION. They have a volume of sound at command, and yet will not take the trouble to control and mould it into musical fancies and murmuring intonations. Now, the following is a plan, which we humbly offer, for the construction of a harmonium which shall combine simplicity, economy, and utility.

Firstly, then, our instrument being provided with a good wind chest and all such internal appliances, and with two footboards (of course), we then propose that it shall contain only eight stops, three of which shall be, as far as vibrators are concerned, dummies: a grand jeu worked by the knee method, which shall couple the two manuals (for we propose to have two), and open all the valves at the same time. The solo manual shall contain two stops, Clarionette (a rich toned one), and a Voix Celeste of good mellow tone, being, of course, "through" stops—that is

having each a *whole* row of vibrators. On the accompaniment manual, as we will call it, shall be a Flute and Hautbois in the treble, and a Cor Anglais in the bass. In addition to which the instrument shall be provided with a well regulated Expression stop, of course, and two genuine *forte* stops to take effect upon the whole instrument. Percussion action shall be provided only to the accompaniment manual. An instrument thus constructed would contain all the necessary requirements; and we feel sure would not cost more to make than those elaborate instruments with swells and pedals, and blowing apparatuses, and dozens of tremolos, dulcianas, musettes, Voixines, and heaven know's what.

Now we wish it clearly to be understood that we are not underrating, in this, the ingenuity or the ardour of inventors; but we have penned this article partly in their interest, as we feel assured that they are *not* going the right way to render the harmonium of any additional value, either commercially or musically.

F. ALLAN LAIDLAW.

W A I F S.

Madame Arabella Goddard has taken the Australians by storm, and appears to be gaining glory and gold *ad libitum*. The *Sydney Empire*, published June 20th, says of her concert on the previous night, that "the hall was crowded in every part; and of the fair *artiste* herself, that 'she is almost above criticism—the laudations which have been showered upon England's greatest pianist inadequately express her merits. Her exquisite touch, wonderful manipulation, and the pathos exhibited, especially in the *pianissimo* passages, produced an effect the charm of which can scarcely be described.'—*Observer*."

Mr. F. A. Cowen has left London for a lengthened sojourn in Italy.

Stout has sold his drama, *After the War; or, the Old Plantation*, to Howard.

A Philadelphia gentleman was writing a play for Blanche De Bar, of the Arch Street Theatre.

Coffy Gooft has a new dialect play, in which he is to sustain an original Dutch character.

Mr. Ignace Gibbons's cantata, the *Elfin Knight*, is to be given at Dublin, with a choir of 300 voices.

It is reported that H. L. Bateman has been negotiating for the lease of the Lyceum Theatre in Fourteenth Street.

The first Monday Popular Concert this winter is announced for November 10th. Mr. Arthur Chappell's prospectus is crammed with good things.

The pianoforte belonging to the late Prince Poniatowski is announced to be sold by Messrs. Robinson, Son, and Fisher, at their rooms, in Old Bond Street, on Thursday next.

The first meeting of the fourth season of the Liverpool Amateur Opera Recitals took place recently in Messrs. Dreaaper's Rooms, Bold Street, under the direction of Mr. Willert Beale.

M. Alexander Reichardt has left Boulogne for Brighton. The popular composer of "Thou art so near and yet so far" is announced to take part in Mr. Kuhe's "recital" on Wednesday next.

"Paganini Redivivus" has been playing at the Alcazar, where he was announced as *Le Spectre de Paganini*, and glided in ghostly fashion on the darkened stage. We do not hear that anybody was frightened.

Mr. Carl Rosa's English Opera Company was to appear at the Royal Alexandra Theatre, Liverpool, on Monday evening. Their performance was awaited with interest, on account of the eulogies that have preceded them. The Company has concluded a wonderfully successful four weeks' engagement at Manchester. The Manchester critics appear to have been surprised by the richness and variety of the costumes, the perfection of the *ensemble*, and the excellence of the chorus and band, conducted by M. Carl Rosa.

In the last of M. Rivière's Scotch Ballad nights at Covent Garden, the charming and promising young pianist, Miss Ada Lester, performed with great brilliancy and success the fantasia, entitled "Highland Gems," the composition of her late instructor, Mr. Willie Pape.

It is intended to form a choir of singers to represent the town and neighbourhood of Liverpool (patron, "the Worshipful the Mayor"), and to compete for prizes in Classes II. and III. at the National Music Meetings, to be held at the Crystal Palace, Sydenham, in July next.

Miss Emily Tate, the youthful pianist, has been presented with a pair of diamond ear-rings by the Grand Duchess Maria of Russia, and a gold watch and chain by a well-known city magnate, "in recognition of the pleasure received from her performances of the works of the great masters."

Mr. Lindsay Sloper, the eminent composer and pianist, intends, we are informed, to make Brighton his future professional residence.

Mr. Wilkie Collins was "received," on the 27th ult., at the Lotos Club, New York, and introduced by the president, Mr. Whitelaw Reid. There was a large attendance of members and invited guests. A dinner was also given to Mr. Collins on the 30th ult., at the Century Club, by Mr. Conant, the editor of *Harper's Weekly*.

Madame Sinico appears to have made a great hit last week, at Dublin, in *Marta*. The *Irish Times* says that she has "always occupied a foremost position in the estimation of the Dublin public. Her singing last night was marked by her usual characteristics—refinement, ease, and finish. The 'Qui sola' evoked an enthusiastic encore."

All the Parisian musical journals join more or less in praise of a new mezzo-soprano-soprano, Mdle. Bellocca, who appeared as Rosina in the *Barbiere di Siviglia*, on the occasion of the second performance at the Théâtre Italien, now under the direction of Herr Maurice Strakosch. Next day she was "interviewed" by an American newspaper correspondent.

Miss Sophia Flora Heilbron, the youthful pianist, has been introduced to the Liverpool public. Her performances at the Institute were distinguished by remarkable executive power and intelligent reading. Should Miss Heilbron continue her studies in the way she has begun, in due time she will achieve for herself the position of a great artist.—*Liverpool Albion*.

The first concert of the season of the Liverpool Philharmonic Society took place in the Philharmonic Hall on Tuesday, commencing at a quarter to eight. Mdle. Marie Roze, Mdle. Justine Macvitz, Signor Uriò, and an orchestra and chorus numbering 250 were the performers announced. Sir Julius Benedict conducted Beethoven's Symphony No. 8 (in F), the overture, *Ruler of the Spirits* (Weber) and *La Gazza Ladra* (Rossini).

The weekly practices of the Royal Albert Hall Amateur Orchestral Society, which H. R. H. the Duke of Edinburgh initiated last season, are to be resumed on Friday evenings, in the Lecture Theatre of the South Kensington Museum, the use of which has been conceded to the Society by the Committee of Council on Education. The first practice will be held on Friday, 7th November. It is understood that H. R. H. the President, may assist at the second practice.

Mdle. Marguerite Barbier, a youthful pianist (pupil of Mr. Aguilar), made a successful *début* at the concert given lately by Madame Leisbure-Wely in the Pavilion at Brighton. The *Guardian* calls her a pianist of brilliant attainments; the *Daily News*, a pianist of considerable ability, exhibiting proficiency both in classical and modern music; and the *Fashionable Visitors' List* says that, considering her youth, she exhibits extraordinary talent, proving clearly that she has been most carefully trained. The pieces played by Mdle. Barbier were a movement from Schubert's Sonata in A minor, Chopin's Polonaise in the same key, a *Scherzo* by Herr Wollenhaupt, and Mr. Aguilar's brilliant fantasia on "The Blue Bells of Scotland."

A recent issue of an enterprising morning contemporary, which is fast acquiring a reputation for the publication of suspicious documents and marvellous interviews with historical personages, contained an alleged autograph letter and poem by Burns, never before published. The account of the discovery and preservation of the manuscripts is somewhat indefinite, and the reason given for their not having been printed sooner—because it was thought to be too disloyal for publication in Great Britain—is transparently silly. Very recently, we are told, a Cincinnati bookseller came into possession of the compositions in question, and has generously consented to their publication. The verses are not wanting in a certain rude vigour and spirit; but their turgid swell and laboured periods remind one of the prize poems of boys at school. The first verse will give our readers a fair idea of the style:

ODE FOR WASHINGTON'S BIRTHDAY

"No Spartan tube, no Attic shell,
No lyre Æolian I awake;
'Tis Liberty's bold note I swell,
My harp, Columbia, let me take.
See gathering thousands, while I sing,
A broken chain exulting bring,
And dash it in a tyrant's face!
And dare him to his very beard,
And tell him he no more is feared.
No more the Despot of Columbia's race
A tyrant's proudest insults braved,
They shout, a people freed! They hail an Empire saved."

The fourth, and last, stanza of the ode is to be found in all complete editions of Burns' works; and the letter to Mrs. Dunlop, which our contemporary believed it printed for the first time, will, if we mistake not be found there too.—*Arctadian*.

The *Eastern Morning News*, referring to a concert lately given in Hull, observed:—

"Miss Julia Wigan, pupil of Madame Sainton-Dolby, attracted great interest immediately on her appearance in the orchestra to sing the Serenade. She is young, and sang with considerable trepidation, notwithstanding the pianist's admirably sustaining accompaniment, and M. Sainton's violin *obbligato*. The young lady, however, gave indications of a most pleasing soprano voice, and in the charming old ballad, 'On the Banks of Allan Water,' she reached the heart of every person in the room. Her intonation was perfect, and her delivery of the melody simple, pure, and finely sympathetic. Many would regard this number of the programme the gem of the evening, as an illustration of domestic music wedded to pathetic poetry."

BRUNSWICK.—The concert for the benefit of the "Widows and Orphans' Fund" of the Ducal Court-Orchestra, took place on October the 7th, at the Ducal Court-Theatre. The programme was very interesting, and its execution, under the direction of Capellmeister Franz Abt, was in every respect satisfactory. The first part contained Raff's *Sinfonie*, "Im Walde," which made a favourable impression when performed last season at the "Concert Verein," an impression that was fully sustained on the present occasion. Fraulein Scheuerlein sang the grand aria from Mozart's *Nozze di Figaro* in most artistic style, and was loudly and deservedly recalled; she afterwards took the solo part in Mendelssohn's *finale* to *Lorely*, and met with the same flattering success. Fraulein Preis gave songs by Taubert and Müller, and was particularly successful in a cleverly written *Ave Maria* by Abt, which had to be repeated. The same is to be said of Herr Alexy, in songs by Taubert and Abt. The second part opened with Berlioz's poetical overture to *King Lear*, which was finely played. The instrumental solos were a Concerto for violoncello by Lindner, exquisitely played by Herr Schröder, whose brilliant performance met with a most flattering reception. The other instrumental solo was C. Oberthur's "Fairy Legend," played by our excellent harpist, Herr Wiedemann, with a precision and finished expression which brought forth the most unanimous ovation. Both these artists were loudly recalled. Herr Behrens was set down in the programme for the recit. and aria from the *Creation*, and also to take part in some duets by Rubinstein, but, unfortunately, in consequence of sudden illness, was unable to appear.

LEIPZIG.—The Zöllner Association lately gave a grand concert. The programme included 4 orchestral, and 13 vocal pieces, connected by a running poem, the production of Herr G. Heusinger, which was ably declaimed by Herr Kläzer. Most of the songs were of a warlike and patriotic character, but there were some exceptions, such as Dr. Lange's "Steh' ich in finstern Mitternacht," and Nessler's "O, Strassburg."—On the 2nd ult., at 11 a.m., the memorial stone, erected in the Neukirchhof to the memory of Carl Zöllner, was formally unveiled. After the members of the Zöllner Association had, under the direction of their conductor, Herr Greiff, sung the song: "Stumm schläft der Singer, der Präsident, Herr Herzog, addressed those present. He warmly thanked everyone who had contributed to the monument, winding up with the vow made by the members of the Association to dedicate themselves exclusively to the Pure in Art, as well as their determination to honour the deceased composer not merely by words but by deeds. Thereupon Dr. Zimmermann, the delegate of the Leipzig Historical Society, spoke in laudatory terms of Zöllner as a composer of German songs, who had contributed by his productions to the unity of Germany. The ceremony concluded with Zöllner's song: "Auf, deutsche Brüder, haltet Wacht!" The memorial tablet, of fine grey sandstone, bears the following inscription in Gothic characters:—

"Karl Zöllner, the Master of Melody,
Who united the Men of Germany in vigorous Song,
Dwelt here nineteen years;
Died here on the 25th September, 1860."

MOSCOW.—After the stillness of summer, great activity is again reigning in musical circles. The Russian Musical Society has issued an address, calling upon its members to assemble shortly for the study of the great choral works.—Russian Opera is in no very flourishing condition. The question has been put: Why a Russian operatic company is maintained at all, seeing that this city can boast of only one theatre for both Russian Opera and Italian Opera, and that, as the latter is a permanent institution, the former does not very frequently find the stage free for it to occupy, especially as the same stage is devoted also to ballet.—The Italian season was inaugurated with Verdi's *Lombardi*, which had not previously been given here. The second opera promised was *Der Freischütz*, with Mlle. Angermeier, Italianised as Alice d'Angeri, in the part of Agatha. The company includes Signore Adeline Patti, Emma Albani, Elisa Volpini, Rosina Penco, Alice d'Angeri, Alice Giuliani, Alice Bernardi; Signori Nicolini, Naudin, Marini, Gayare, Svedese, Marianini, Graziani, Cotogni, Rota, Foli, Costa, Ciampi, and Catani. Conductor, Signor Bevilacqua. Chorus Master, Signor Corsi.

DRESDEN.—Before the close of the winter season, probably next March, a grand opera: *Die Folkungen*, words by Mosenthal, music by E. Kretschmer, will be produced at the Theatre Royal. The composer is organist at the Roman Catholic Court Church, and instructor of the singing boys there.

MUSIC RECEIVED FOR REVIEW.

GODDARD & Co.—"The New Graduated Method for the Pianoforte," by Joseph Goddard.
OLIVER & BOYD.—"School Songs for Junior Classes" (Tonic Sol-fa edition), by T. M. Hunter.
ASHDOWN & PARRY.—"Marie Alexandrowna Waltz," by Charles Godfrey.
E. C. BOBBY.—"Night," song, by Arthur Whitley.
LAMBORN COCK.—"Rondo Capriccioso," by H. S. Oakley.

Advertisements.

THE VOICE & SINGING

BY
ADOLFO FERRARI.

THE FORMATION AND CULTIVATION OF THE VOICE FOR SINGING.
Price 12s.

London: DUNCAN DAVIDSON & Co., 244, REGENT STREET, W.

"The remarkable qualities of this book are the author's freedom from conventional trammels, the strong sense of his opinions, and the novelty yet evident soundness of his precepts; his work has consequently come into general use as a manual of vocal instruction."—*Daily News*.

DR. STOLBERG'S VOICE LOZENGE.

For invigorating and enriching the voice, and removing affections of the throat,

DR. STOLBERG'S VOICE LOZENGE is universally acknowledged to be the most valuable remedy for sore throat, hoarseness and relaxed throat. It should always be taken before singing or reciting, as it strengthens the vocal organs. It is most extensively prescribed by the faculty for the throat and voice. Dr. Lewis of Basingstoke says he finds them most efficacious, and in Dr. Copland's Dictionary of Practical Medicine (Longman & Co.), they are strongly recommended at pages 872 and 1492. They are used by all the greatest vocalists and orators in Europe, and have been established over a quarter of a century. Testimonials from Patti, Grisi, Lablache, Santley, &c. Sold in boxes, 1s. 1½d. and 2s. 9d. by all Chemists throughout the United Kingdom and the Colonies.

Just Published,

"ALBION AND SCOTIA,"

FANTASIA FOR THE PIANOFORTE,

On "My Love is like the Red Red Rose" and "The Lass of Richmond Hill."

Composed by WILLIAM CRAWFORD.

Price 4s.

London: DUNCAN DAVIDSON & Co., 244, Regent Street, W.

"Mr. Crawford has chosen two very good themes for his fantasia. Both the airs he has selected are glowing, and animated, and picturesque; they are precisely of the kind which suffer the least and sound most effectively in elaborate variations. The variations themselves, in this instance, while clever and brilliant, are in strict keeping with the subject. The piece is written throughout in the natural key, and though tolerably good execution is required to do it justice, the fingerings presents no exceptional difficulties, so that the Fantasia is very well suited to the requirements of pianoforte students. It is beyond doubt very much superior to a great many of the 'arrangements' of popular airs that are so common now-a-days."—*Edinburgh Daily Review*.

Just Published,

PORTUGUESE AIR,

("TO THE BELOVED ONE")

Transcribed for the Pianoforte

By CHARLES E. STEPHENS.

Price 4s.

London: DUNCAN DAVIDSON & Co., 244, Regent Street, W.

Two Sacred Duets (Just Published) by HENRY SMART.

"SUMMER OF THE SILENT HEART,"

AND

"BEYOND THE HILLS,"

SACRED DUETS

For Soprano and Contralto.

Composed by HENRY SMART.

Price 4s. each.

London: DUNCAN DAVIDSON & Co., 244, Regent Street, W.

Just Published,

"CHARLIE IS MY DARLING,"

SCOTCH AIR,

Transcribed for the Pianoforte

By CHARLES E. STEPHENS.

Price 4s.

London: DUNCAN DAVIDSON & Co., 244, Regent Street, W.

DEDICATED BY PERMISSION TO H.R.H. THE PRINCE OF WALES.

LLEWELYN,

A Dramatic Cantata.

The English Words by THOMAS OLIPHANT
(HONORARY SECRETARY TO THE MADRIGAL SOCIETY).

The Welsh Words by TALHAIARN.

THE MUSIC COMPOSED BY JOHN THOMAS

(PENCERDD GWALIA),

Harpist to Her Majesty the Queen.

THE PIANOFORTE AND VOCAL SCORE, HANDSOMELY BOUND, PRICE ONE GUINEA AND A-HALF.

THE FOLLOWING PIECES PUBLISHED SEPARATELY.

RECITATIVE AND WAR SONG, "Firm as the sea-girt rock"	s. d. 3 0	DUET, "Oh, joy beyond expressing"	s. d. 3 0
Sung by Mr. Sims Reeves.		Sung by Miss Edith Wynne and Mr. Sims Reeves.	
RECITATIVE AND AIR, "Oh! fain would I recall the days"	4 0	BRIDAL MARCH (Arranged as a Pianoforte Duet)	4 0
Sung by Miss Edith Wynne.		RECITATIVE AND AIR, "Brave Sons of Cambria"	2 6
LEGENDARY BALLAD (in A minor), "Gelert's Grave" (Bedd Gelert)	4 0	Sung by Mr. Sims Reeves.	
Sung by Madame Sainton-Dolby.		TERZETTO, "Long may ye live"	3 0
Ditto (in C minor)	4 0	Sung by Miss Edith Wynne, Mr. Sims Reeves, and Mr. Lewis Thomas.	

The Choral and Orchestral Parts published separately.

THE BRIDE OF NEATH VALLEY,

A Welsh Scene.

The English Words by HENRY F. CHORLEY.

The Welsh Version by TALHAIARN.

THE MUSIC COMPOSED BY JOHN THOMAS

(PENCERDD GWALIA),

Harpist to Her Majesty the Queen.

THE PIANOFORTE AND VOCAL SCORE, HANDSOMELY BOUND, PRICE ONE GUINEA.

THE FOLLOWING PIECES PUBLISHED SEPARATELY.

OVERTURE	s. d. 4 0	8. { ALTERCATION SCENE. } (Dadl Dan), "What is here of bolt and bar"	s. d. 3 0
1. BRIDAL MESSENGER'S SONG (Bass)	3 0	9. RIDING CHORUS (No. 1), "Down the stream and down the valley"	3 0
Recit. "I, your own lord, on cheerful errand bound"		10. HYMN CHORUS, "Lo! with fears and blushes laden"	2 0
Air, "The girl is far too good for earth"		11. ANTHEM CHORUS, "Blessed are all they that fear the Lord"	2 0
Sung by Mr. Lewis Thomas.		12. HYMN CHORUS (Accompanied), "Thou whose mercy is a treasure"	2 0
2. INTERMEZZO (Instrumental)	1 0	13. RIDING CHORUS (No. 2), "By the village, by the meadow"	2 0
3. CHORUS OF MEN, "Good morrow to our neighbour"	2 0	14. BRIDE'S SONG (Soprano), "If thou shalt deem thy vow"	3 0
4. BRIDEGROOM'S SONG (Tenor), "The river is flowing its meadows between"	3 0	Sung by Miss Edith Wynne.	
Sung by Mr. W. H. Cummings.		15. QUARTETT AND CHORUS (Penillion Nos Galan), "Jane had cheeks as red as roses"	3 0
5. CHORUS OF MEN, "Come, come with thy companions"	2 0	DANCE MUSIC	3 0
6. INTERMEZZO (Instrumental)	1 0	FINALE, QUARTET, AND CHORUS, (Breuddwyd y Frenhines), "May the years begun so brightly"	3 0
7. BRIDE'S MOTHER'S SONG (Contralto), "O merry are the bridesmaids"	2 6		
Sung by Madame Sainton Dolby.			

THE FOLLOWING ARRANGED AS PIANOFORTE DUETS BY THE AUTHOR.

OVERTURE	5 0	INTERMEZZO, No. 6	2 0
INTERMEZZO, No. 2	2 0	DANCE MUSIC	3 0

The Choral and Orchestral Parts published separately.

LAMBORN COCK, 63, NEW BOND STREET (CORNER OF BROOK ST.), LONDON.

THE ROYAL EDITION
OF
NATIONAL SONGS.

In 4 volumes, price 2s. 6d. each in paper, or 4s. cloth, gilt edges.

Now ready,
THE
SONGS OF SCOTLAND.

Edited by COLIN BROWN and J. PITTMAN.

A collection of 150 songs with Pianoforte accompaniment. Introduction and Glossary.

Now ready,
THE
SONGS OF WALES.

Edited by BRINLEY RICHARDS.

A collection of the most beautiful melodies adapted to appropriate Welsh and English words. The Welsh words written expressly for the work by Ceiriog Hughes. The new English words by John Oxenford, Walter Maynard, and C. L. Kenney. The best poems of Sir Walter Scott, Mrs. Hemans, and other celebrated writers, have been preserved. The volume also contains the songs lately sung by Miss Edith Wynne and Mr. Santley at the Ballad Concerts, including "She must be mine," "When morning is breaking," "A Gentle Maid," &c. (now published for the first time), as well as all the well-known ballads, "The Ash Grove," "The Men of Harlech," the Bells of Aberdovy," &c.

Now ready,
THE
SONGS OF ENGLAND.

Edited by J. L. HATTON.

A collection of 100 of the best English songs of the last three centuries.

In a few days,
THE
SONGS OF IRELAND.

Edited by J. L. MOLLOY.

This volume will contain 100 songs, including all the best of Moore's Irish Melodies, with many other songs generally unknown, and now published for the first time.

LONDON:
BOOSEY & CO.,
HOLLES STREET.

Dedicated by Special Permission to

H.R.H. THE DUKE OF EDINBURGH.

Marie
Alexandrowna
Waltz,

BY

CHARLES GODFREY,

Band Master Royal Horse Guards (Blues),

AUTHOR OF THE WALTZES

"Princess Louise," "Princess Beatrice,"
"Love Dreams," "Blush Rose," &c.

Price FOUR SHILLINGS.

LONDON:
ASHDOWN & PARRY,
HANOVER SQUARE.

And to be had of every Musicseller and Bookseller in the
United Kingdom, the Colonies, and India.

BIRMINGHAM
MUSICAL FESTIVAL,
1873.

MESSRS. HUTCHINGS & ROMER beg to announce
that the following New Works, performed for the first
time at the Festival, are now ready:—

The Lord of Burleigh.

PASTORAL CANTATA.

Written by DESMOND L. RYAN.

The Music by F. SCHIRA.

PRICE—In Paper Covers, 6s.; Bound in Cloth, 8s.

FROM THE POSTHUMOUS WORKS OF ROSSINI.

The Song of the Titans, 4s.,

National Hymn, 6s.,

Ave Maria, 4s.,

AND

Cantemus, 4s.

Break, Break,

TRIO,

SUNG BY MDLLE. TIETJENS, MDME. TREBELLI-
BETTINI, AND MR. SIMS REEVES.

Music by T. ANDERTON.

PRICE 3s.

PUBLISHED BY
HUTCHINGS & ROMER,
9, Conduit Street, Regent Street, London, W.

Now Ready.

THE
RAISING
OF
LAZARUS.

AN

ORATORIO.

BY

JOHN FRANCIS BARNETT

Price, in paper covers, 8s.; bound in cloth, 10s. 6d.

NOVELLO & CO.,
BERNERS STREET.
LONDON.